



# TLS

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## CLASSIFIED ADVERTISEMENTS

### LONDON BOROUGH OF BARNET

ARCHAEOLOGICAL LIBRARY DEPARTMENT  
APPLICANTS are invited to the post of ARCHIVIST in the Department of Archaeology, Barnet Museum, Barnet, London, N.4. The post is full-time, with a salary of £1,200 per annum, plus pension. The successful candidate will be responsible for the collection, care and use of the Museum's archaeological collections. The post is open to holders of a degree in Archaeology or a related subject, or to holders of a diploma in Archaeology. Applications should be sent to the Director of the Museum, Barnet Museum, Barnet, London, N.4. Closing date: 15th January 1969.

### ROYAL BOROUGH OF KINGSTON UPON THAMES

LIBRARY AND MUSEUM  
APPLICANTS are invited to the post of LIBRARIAN in the Library and Museum, Kingston-upon-Thames, London, W.15. The post is full-time, with a salary of £1,200 per annum, plus pension. The successful candidate will be responsible for the collection, care and use of the Museum's library and museum collections. The post is open to holders of a degree in Library Science or a related subject, or to holders of a diploma in Library Science. Applications should be sent to the Director of the Museum, Kingston-upon-Thames, London, W.15. Closing date: 15th January 1969.

### CITY OF LONDON LIBRARIES

APPLICANTS are invited to the post of LIBRARIAN in the City of London Libraries, London, E.C.4. The post is full-time, with a salary of £1,200 per annum, plus pension. The successful candidate will be responsible for the collection, care and use of the City of London Libraries' collections. The post is open to holders of a degree in Library Science or a related subject, or to holders of a diploma in Library Science. Applications should be sent to the Director of the City of London Libraries, London, E.C.4. Closing date: 15th January 1969.

### LONDON BOROUGH OF HACKNEY

LIBRARY SERVICES  
APPLICANTS are invited to the post of LIBRARIAN in the Hackney Libraries, London, N.13. The post is full-time, with a salary of £1,200 per annum, plus pension. The successful candidate will be responsible for the collection, care and use of the Hackney Libraries' collections. The post is open to holders of a degree in Library Science or a related subject, or to holders of a diploma in Library Science. Applications should be sent to the Director of the Hackney Libraries, London, N.13. Closing date: 15th January 1969.

### LONDON BOROUGH OF WALTHAM FOREST

LIBRARY SERVICES  
APPLICANTS are invited to the post of LIBRARIAN in the Waltham Forest Libraries, London, E.17. The post is full-time, with a salary of £1,200 per annum, plus pension. The successful candidate will be responsible for the collection, care and use of the Waltham Forest Libraries' collections. The post is open to holders of a degree in Library Science or a related subject, or to holders of a diploma in Library Science. Applications should be sent to the Director of the Waltham Forest Libraries, London, E.17. Closing date: 15th January 1969.

### LINCOLNSHIRE LIBRARIES

APPLICANTS are invited to the post of LIBRARIAN in the Lincolnshire Libraries, Lincoln, L.1. The post is full-time, with a salary of £1,200 per annum, plus pension. The successful candidate will be responsible for the collection, care and use of the Lincolnshire Libraries' collections. The post is open to holders of a degree in Library Science or a related subject, or to holders of a diploma in Library Science. Applications should be sent to the Director of the Lincolnshire Libraries, Lincoln, L.1. Closing date: 15th January 1969.

### WEST SUFFOLK COUNTY LIBRARIES

APPLICANTS are invited to the post of LIBRARIAN in the West Suffolk County Libraries, Ipswich, S.14. The post is full-time, with a salary of £1,200 per annum, plus pension. The successful candidate will be responsible for the collection, care and use of the West Suffolk County Libraries' collections. The post is open to holders of a degree in Library Science or a related subject, or to holders of a diploma in Library Science. Applications should be sent to the Director of the West Suffolk County Libraries, Ipswich, S.14. Closing date: 15th January 1969.

### BOROUGH OF STRETTON

APPLICANTS are invited to the post of LIBRARIAN in the Borough of Stretton Libraries, Stretton, S.14. The post is full-time, with a salary of £1,200 per annum, plus pension. The successful candidate will be responsible for the collection, care and use of the Borough of Stretton Libraries' collections. The post is open to holders of a degree in Library Science or a related subject, or to holders of a diploma in Library Science. Applications should be sent to the Director of the Borough of Stretton Libraries, Stretton, S.14. Closing date: 15th January 1969.

### COUNTY BOROUGH OF LUTON

LIBRARY SERVICES  
APPLICANTS are invited to the post of LIBRARIAN in the Luton Libraries, Luton, B.15. The post is full-time, with a salary of £1,200 per annum, plus pension. The successful candidate will be responsible for the collection, care and use of the Luton Libraries' collections. The post is open to holders of a degree in Library Science or a related subject, or to holders of a diploma in Library Science. Applications should be sent to the Director of the Luton Libraries, Luton, B.15. Closing date: 15th January 1969.

### RHONDDA BOROUGH COUNCIL

LIBRARY SERVICES  
APPLICANTS are invited to the post of LIBRARIAN in the Rhondda Borough Council Libraries, Rhondda, S.14. The post is full-time, with a salary of £1,200 per annum, plus pension. The successful candidate will be responsible for the collection, care and use of the Rhondda Borough Council Libraries' collections. The post is open to holders of a degree in Library Science or a related subject, or to holders of a diploma in Library Science. Applications should be sent to the Director of the Rhondda Borough Council Libraries, Rhondda, S.14. Closing date: 15th January 1969.

### COUNTY BOROUGH OF ROCHESTER

LIBRARY SERVICES  
APPLICANTS are invited to the post of LIBRARIAN in the Rochester Libraries, Rochester, S.14. The post is full-time, with a salary of £1,200 per annum, plus pension. The successful candidate will be responsible for the collection, care and use of the Rochester Libraries' collections. The post is open to holders of a degree in Library Science or a related subject, or to holders of a diploma in Library Science. Applications should be sent to the Director of the Rochester Libraries, Rochester, S.14. Closing date: 15th January 1969.

### ROYAL COLLEGE OF ART LIBRARIES

APPLICANTS are invited to the post of LIBRARIAN in the Royal College of Art Libraries, London, W.1. The post is full-time, with a salary of £1,200 per annum, plus pension. The successful candidate will be responsible for the collection, care and use of the Royal College of Art Libraries' collections. The post is open to holders of a degree in Library Science or a related subject, or to holders of a diploma in Library Science. Applications should be sent to the Director of the Royal College of Art Libraries, London, W.1. Closing date: 15th January 1969.

### SIR EVELYN WRENCH LIBRARIES

APPLICANTS are invited to the post of LIBRARIAN in the Sir Evelyn Wrench Libraries, London, W.1. The post is full-time, with a salary of £1,200 per annum, plus pension. The successful candidate will be responsible for the collection, care and use of the Sir Evelyn Wrench Libraries' collections. The post is open to holders of a degree in Library Science or a related subject, or to holders of a diploma in Library Science. Applications should be sent to the Director of the Sir Evelyn Wrench Libraries, London, W.1. Closing date: 15th January 1969.

### SOMERVILLE COLLEGE LIBRARIES

APPLICANTS are invited to the post of LIBRARIAN in the Somerville College Libraries, Oxford, O.1. The post is full-time, with a salary of £1,200 per annum, plus pension. The successful candidate will be responsible for the collection, care and use of the Somerville College Libraries' collections. The post is open to holders of a degree in Library Science or a related subject, or to holders of a diploma in Library Science. Applications should be sent to the Director of the Somerville College Libraries, Oxford, O.1. Closing date: 15th January 1969.

### WEST SUFFOLK COUNTY LIBRARIES

APPLICANTS are invited to the post of LIBRARIAN in the West Suffolk County Libraries, Ipswich, S.14. The post is full-time, with a salary of £1,200 per annum, plus pension. The successful candidate will be responsible for the collection, care and use of the West Suffolk County Libraries' collections. The post is open to holders of a degree in Library Science or a related subject, or to holders of a diploma in Library Science. Applications should be sent to the Director of the West Suffolk County Libraries, Ipswich, S.14. Closing date: 15th January 1969.

### BOROUGH OF STRETTON

APPLICANTS are invited to the post of LIBRARIAN in the Borough of Stretton Libraries, Stretton, S.14. The post is full-time, with a salary of £1,200 per annum, plus pension. The successful candidate will be responsible for the collection, care and use of the Borough of Stretton Libraries' collections. The post is open to holders of a degree in Library Science or a related subject, or to holders of a diploma in Library Science. Applications should be sent to the Director of the Borough of Stretton Libraries, Stretton, S.14. Closing date: 15th January 1969.

### UNIVERSITY OF SUDBURY

APPLICANTS are invited to the post of LIBRARIAN in the University of Sudbury Libraries, Sudbury, S.14. The post is full-time, with a salary of £1,200 per annum, plus pension. The successful candidate will be responsible for the collection, care and use of the University of Sudbury Libraries' collections. The post is open to holders of a degree in Library Science or a related subject, or to holders of a diploma in Library Science. Applications should be sent to the Director of the University of Sudbury Libraries, Sudbury, S.14. Closing date: 15th January 1969.

### COUNTY BOROUGH OF TORBAY

LIBRARY SERVICES  
APPLICANTS are invited to the post of LIBRARIAN in the Torbay Libraries, Torbay, D.1. The post is full-time, with a salary of £1,200 per annum, plus pension. The successful candidate will be responsible for the collection, care and use of the Torbay Libraries' collections. The post is open to holders of a degree in Library Science or a related subject, or to holders of a diploma in Library Science. Applications should be sent to the Director of the Torbay Libraries, Torbay, D.1. Closing date: 15th January 1969.

### WEST LOTHIAN LIBRARIES

APPLICANTS are invited to the post of LIBRARIAN in the West Lothian Libraries, Edinburgh, S.14. The post is full-time, with a salary of £1,200 per annum, plus pension. The successful candidate will be responsible for the collection, care and use of the West Lothian Libraries' collections. The post is open to holders of a degree in Library Science or a related subject, or to holders of a diploma in Library Science. Applications should be sent to the Director of the West Lothian Libraries, Edinburgh, S.14. Closing date: 15th January 1969.

### COUNTY BOROUGH OF WOLVERHAMPTON

LIBRARY SERVICES  
APPLICANTS are invited to the post of LIBRARIAN in the Wolverhampton Libraries, Wolverhampton, W.1. The post is full-time, with a salary of £1,200 per annum, plus pension. The successful candidate will be responsible for the collection, care and use of the Wolverhampton Libraries' collections. The post is open to holders of a degree in Library Science or a related subject, or to holders of a diploma in Library Science. Applications should be sent to the Director of the Wolverhampton Libraries, Wolverhampton, W.1. Closing date: 15th January 1969.

### WORCESTERSHIRE EDUCATION COMMITTEE

APPLICANTS are invited to the post of LIBRARIAN in the Worcestershire Education Committee Libraries, Worcester, W.1. The post is full-time, with a salary of £1,200 per annum, plus pension. The successful candidate will be responsible for the collection, care and use of the Worcestershire Education Committee Libraries' collections. The post is open to holders of a degree in Library Science or a related subject, or to holders of a diploma in Library Science. Applications should be sent to the Director of the Worcestershire Education Committee Libraries, Worcester, W.1. Closing date: 15th January 1969.

### WORTHING PUBLIC LIBRARIES

APPLICANTS are invited to the post of LIBRARIAN in the Worthing Public Libraries, Worthing, S.14. The post is full-time, with a salary of £1,200 per annum, plus pension. The successful candidate will be responsible for the collection, care and use of the Worthing Public Libraries' collections. The post is open to holders of a degree in Library Science or a related subject, or to holders of a diploma in Library Science. Applications should be sent to the Director of the Worthing Public Libraries, Worthing, S.14. Closing date: 15th January 1969.

### Public and University Appointments

APPLICANTS are invited to the post of LIBRARIAN in the Public and University Libraries, London, W.1. The post is full-time, with a salary of £1,200 per annum, plus pension. The successful candidate will be responsible for the collection, care and use of the Public and University Libraries' collections. The post is open to holders of a degree in Library Science or a related subject, or to holders of a diploma in Library Science. Applications should be sent to the Director of the Public and University Libraries, London, W.1. Closing date: 15th January 1969.

### UNIVERSITY OF LONDON KING'S COLLEGE

APPLICANTS are invited to the post of LIBRARIAN in the University of London King's College Libraries, London, W.1. The post is full-time, with a salary of £1,200 per annum, plus pension. The successful candidate will be responsible for the collection, care and use of the University of London King's College Libraries' collections. The post is open to holders of a degree in Library Science or a related subject, or to holders of a diploma in Library Science. Applications should be sent to the Director of the University of London King's College Libraries, London, W.1. Closing date: 15th January 1969.

### Appointments Wanted

APPLICANTS are invited to the post of LIBRARIAN in the Appointments Wanted Libraries, London, W.1. The post is full-time, with a salary of £1,200 per annum, plus pension. The successful candidate will be responsible for the collection, care and use of the Appointments Wanted Libraries' collections. The post is open to holders of a degree in Library Science or a related subject, or to holders of a diploma in Library Science. Applications should be sent to the Director of the Appointments Wanted Libraries, London, W.1. Closing date: 15th January 1969.

### Meetings

APPLICANTS are invited to the post of LIBRARIAN in the Meetings Libraries, London, W.1. The post is full-time, with a salary of £1,200 per annum, plus pension. The successful candidate will be responsible for the collection, care and use of the Meetings Libraries' collections. The post is open to holders of a degree in Library Science or a related subject, or to holders of a diploma in Library Science. Applications should be sent to the Director of the Meetings Libraries, London, W.1. Closing date: 15th January 1969.

### Other Vacant Appointments

APPLICANTS are invited to the post of LIBRARIAN in the Other Vacant Appointments Libraries, London, W.1. The post is full-time, with a salary of £1,200 per annum, plus pension. The successful candidate will be responsible for the collection, care and use of the Other Vacant Appointments Libraries' collections. The post is open to holders of a degree in Library Science or a related subject, or to holders of a diploma in Library Science. Applications should be sent to the Director of the Other Vacant Appointments Libraries, London, W.1. Closing date: 15th January 1969.

### GUILD FORD CORPORATION

APPLICANTS are invited to the post of LIBRARIAN in the Guildford Corporation Libraries, Guildford, S.14. The post is full-time, with a salary of £1,200 per annum, plus pension. The successful candidate will be responsible for the collection, care and use of the Guildford Corporation Libraries' collections. The post is open to holders of a degree in Library Science or a related subject, or to holders of a diploma in Library Science. Applications should be sent to the Director of the Guildford Corporation Libraries, Guildford, S.14. Closing date: 15th January 1969.

### WILTSHIRE COUNTY COUNCIL

APPLICANTS are invited to the post of LIBRARIAN in the Wiltshire County Council Libraries, Wiltshire, W.1. The post is full-time, with a salary of £1,200 per annum, plus pension. The successful candidate will be responsible for the collection, care and use of the Wiltshire County Council Libraries' collections. The post is open to holders of a degree in Library Science or a related subject, or to holders of a diploma in Library Science. Applications should be sent to the Director of the Wiltshire County Council Libraries, Wiltshire, W.1. Closing date: 15th January 1969.

### Literary

APPLICANTS are invited to the post of LIBRARIAN in the Literary Libraries, London, W.1. The post is full-time, with a salary of £1,200 per annum, plus pension. The successful candidate will be responsible for the collection, care and use of the Literary Libraries' collections. The post is open to holders of a degree in Library Science or a related subject, or to holders of a diploma in Library Science. Applications should be sent to the Director of the Literary Libraries, London, W.1. Closing date: 15th January 1969.

### Theatres

APPLICANTS are invited to the post of LIBRARIAN in the Theatres Libraries, London, W.1. The post is full-time, with a salary of £1,200 per annum, plus pension. The successful candidate will be responsible for the collection, care and use of the Theatres Libraries' collections. The post is open to holders of a degree in Library Science or a related subject, or to holders of a diploma in Library Science. Applications should be sent to the Director of the Theatres Libraries, London, W.1. Closing date: 15th January 1969.

### Educational

APPLICANTS are invited to the post of LIBRARIAN in the Educational Libraries, London, W.1. The post is full-time, with a salary of £1,200 per annum, plus pension. The successful candidate will be responsible for the collection, care and use of the Educational Libraries' collections. The post is open to holders of a degree in Library Science or a related subject, or to holders of a diploma in Library Science. Applications should be sent to the Director of the Educational Libraries, London, W.1. Closing date: 15th January 1969.

### Books and Prints

APPLICANTS are invited to the post of LIBRARIAN in the Books and Prints Libraries, London, W.1. The post is full-time, with a salary of £1,200 per annum, plus pension. The successful candidate will be responsible for the collection, care and use of the Books and Prints Libraries' collections. The post is open to holders of a degree in Library Science or a related subject, or to holders of a diploma in Library Science. Applications should be sent to the Director of the Books and Prints Libraries, London, W.1. Closing date: 15th January 1969.

### Public and University Appointments

APPLICANTS are invited to the post of LIBRARIAN in the Public and University Appointments Libraries, London, W.1. The post is full-time, with a salary of £1,200 per annum, plus pension. The successful candidate will be responsible for the collection, care and use of the Public and University Appointments Libraries' collections. The post is open to holders of a degree in Library Science or a related subject, or to holders of a diploma in Library Science. Applications should be sent to the Director of the Public and University Appointments Libraries, London, W.1. Closing date: 15th January 1969.

### Appointments Wanted

APPLICANTS are invited to the post of LIBRARIAN in the Appointments Wanted Libraries, London, W.1. The post is full-time, with a salary of £1,200 per annum, plus pension. The successful candidate will be responsible for the collection, care and use of the Appointments Wanted Libraries' collections. The post is open to holders of a degree in Library Science or a related subject, or to holders of a diploma in Library Science. Applications should be sent to the Director of the Appointments Wanted Libraries, London, W.1. Closing date: 15th January 1969.

### Other Vacant Appointments

APPLICANTS are invited to the post of LIBRARIAN in the Other Vacant Appointments Libraries, London, W.1. The post is full-time, with a salary of £1,200 per annum, plus pension. The successful candidate will be responsible for the collection, care and use of the Other Vacant Appointments Libraries' collections. The post is open to holders of a degree in Library Science or a related subject, or to holders of a diploma in Library Science. Applications should be sent to the Director of the Other Vacant Appointments Libraries, London, W.1. Closing date: 15th January 1969.

### GUILD FORD CORPORATION

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### WILTSHIRE COUNTY COUNCIL

APPLICANTS are invited to the post of LIBRARIAN in the Wiltshire County Council Libraries, Wiltshire, W.1. The post is full-time, with a salary of £1,200 per annum, plus pension. The successful candidate will be responsible for the collection, care and use of the Wiltshire County Council Libraries' collections. The post is open to holders of a degree in Library Science or a related subject, or to holders of a diploma in Library Science. Applications should be sent to the Director of the Wiltshire County Council Libraries, Wiltshire, W.1. Closing date: 15th January 1969.

### Literary

APPLICANTS are invited to the post of LIBRARIAN in the Literary Libraries, London, W.1. The post is full-time, with a salary of £1,200 per annum, plus pension. The successful candidate will be responsible for the collection, care and use of the Literary Libraries' collections. The post is open to holders of a degree in Library Science or a related subject, or to holders of a diploma in Library Science. Applications should be sent to the Director of the Literary Libraries, London, W.1. Closing date: 15th January 1969.

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### Educational

APPLICANTS are invited to the post of LIBRARIAN in the Educational Libraries, London, W.1. The post is full-time, with a salary of £1,200 per annum, plus pension. The successful candidate will be responsible for the collection, care and use of the Educational Libraries' collections. The post is open to holders of a degree in Library Science or a related subject, or to holders of a diploma in Library Science. Applications should be sent to the Director of the Educational Libraries, London, W.1. Closing date: 15th January 1969.

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APPLICANTS are invited to the post of LIBRARIAN in the Other Vacant Appointments Libraries, London, W.1. The post is full-time, with a salary of £1,200 per annum, plus pension. The successful candidate will be responsible for the collection, care and use of the Other Vacant Appointments Libraries' collections. The post is open to holders of a degree in Library Science or a related subject, or to holders of a diploma in Library Science. Applications should be sent to the Director of the Other Vacant Appointments Libraries, London, W.1. Closing date: 15th January 1969.

### GUILD FORD CORPORATION

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### WILTSHIRE COUNTY COUNCIL

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# MAZZINIAN UNDER MUSSOLINI

NICOLA TRANFAGLIA: *Carlo Rosselli*. 390pp. Bari: Laterza. L.3,800.

A new life of the brilliant, splendid Carlo Rosselli offers an exciting prospect. One had hoped for an expansion of Aldo Gerosa's sympathetic account hastily written at the end of the war. There should have been a riot of twentieth-century Mazzinians flouting the Fascists. But no. Dr. Tranfaglia's Carlo Rosselli is a disembodied ghost, little but an economic theory, and not sufficiently orthodox at that. Carlo Rosselli's mother, Amelia, was a well-known writer and of course a major influence—at least many of his hitherto unpublished letters to her are quoted in this book. But his father does not appear at all except in a footnote, and this means that we are told nothing about the direct Mazzinian inheritance of Carlo Rosselli.

The Rossellis and the Nathans were Italian Jewish families of great distinction, much intermarried. Mazzini actually died in hiding in the house in Pisa of Carlo Rosselli's uncle, Pellegrino Rosselli. He and Carlo's father, Giuseppe Emmanuele, were the sons of Enrichetta Nathan, of whose mother, Sarah Nathan, Mazzini was generally regarded as the lover. It is indeed uncertain which of her children were also Mazzini's; thus it is conceivable that Carlo Rosselli was directly descended from Mazzini. It is impossible to recreate the atmosphere in which he grew up and lived without this knowledge. The fact that Carlo's parents separated when he was a young child, so that he seldom saw his father, does not diminish the importance of this inheritance: he is not to be contemplated without it.

A few interesting things do, nevertheless, trickle through into this book in spite of Dr. Tranfaglia: for instance the moderation of the atmosphere in Milan even after the "March on Rome" by comparison

with the fiercer Fascism of Tuscany. In Florence anti-Semitism had appeared, which was unknown in Milan according to a letter from Carlo Rosselli to his mother dated January 28, 1924.

People do not naturally think of Carlo Rosselli as a professor of economics, and it is useful to be reminded that this was a part of his earlier life. He taught at the Bocconi University in Milan, and then at the Istituto Superiore di Studi Commerciali at Genoa from 1924 to 1926. About his work at Genoa, Dr. Tranfaglia is able to publish fresh accounts of his impact upon the students who at first thought, since he looked so young, that he was one of them. As one might guess, he became, though not a bad teacher, more of a political inspiration to many of them. Feeling in Genoa, as in Milan or Turin, was unlike that in Florence or Bologna, for there was little enthusiasm for Fascism. After three young Fascists had attacked Carlo Rosselli in the street near his hotel in April, 1926, but had themselves run away when they found that he hit back, he was warmly applauded by his students at his lecture that afternoon. Dr. Tranfaglia is able to quote the characteristic letter that Rosselli wrote to his mother on this subject, and in a footnote he quotes a police report which says very much the same. It was an exhilarating affair but, of course, drew the attention of the Genoese police who traced him back to the obstreperous anti-Fascist group which had surrounded Salvemini in Florence. Thus things were hotting up everywhere for Carlo Rosselli in 1926, the year that was to end with his rescue of Turati and his own arrest.

Apart from this story of his life

in Genoa, Dr. Tranfaglia's Rosselli is oddly unconvincing; and even if this book had been called "an intellectual history of Rosselli" or "Carlo Rosselli as an economist" his account of Rosselli's intellectual life is repetitive, clumsy and dogmatic, with little comprehension of the human being with whom he is concerned. The general tone is that of an orthodox Marxist shaking a disapproving finger at the unfaithful layman: Rosselli, the rich "bourgeois" Jew, damned, it appears, by his birth as such. Indeed Dr. Tran-

faglia condemns Rosselli's Jewish approach as too emotionally religious. Carlo Rosselli was, however, proud to have a faith, a humanistic one, and he would have laughed at such reproaches from someone of the Marxist faith who was blind to his own religious commitment. It is true that Carlo Rosselli wrote an initial thesis on trade unionism for perhaps it is better to use his native word *industrialismo*, and it is true that he called himself a socialist and admired the British Labour Party. But here again more should be made

of the Nathan inheritance, partly an English one, what does Dr. Tranfaglia say of the "English" of Carlo Rosselli? Was it even a country? Was it even a religion? Possibly a corporate nearest to realization in fact, and it is extremely significant that he should have written to his mother again that the Fascist "except for one or two ties" would have been a

## In Retrospect

1 January 1969

Maybe

you no longer are what you have been and rightly so. The glass-paper has scraped us too, and the line that was left gets thinner.

Yet something was written on the pages of our life. To hold them up against the light is to magnify that sign, form a hieroglyph bigger than the children that used to dandle me.

No more shall I see you emerge from the hullwreck or from the seaweed's depth—skin-diver amidst muddy rapids—

to give meaning to the living. You would walk down the Woolworth's escalator, the only living person among masked corpses, and wouldn't even ask if it was encounter, choice or message, and which of us two was the hull's eye they shoot at in the furrowed loaths. Nor would I ask, since I have seen for an instant, and that's enough for those walking in a crowd, and it happens with us, if we are still alive, or thought we were. All's uncertain.

EUGENIO MONTE  
Translated by G. Singh

## CONTEMPT OF COURTS

MARIO CERVÌ: *La giustizia in Italia*. 198pp. Milan: Longanesi. L.1,200.

GIUSEPPE DI FEDERICO: *La giustizia come organizzazione: Il reclutamento dei magistrati*. 156pp. Bari: Laterza. L.1,500.

EZIO MORIANDO: *L'ideologia della magistratura italiana*. 350pp. Bari: Laterza. L.3,200.

Italian justice has been under attack for some time. It has been accused of being slow and inefficient. Procedure is arbitrary and inefficient. Verdicts also have been judged unsatisfactory in a growing number of cases. For example, in the Zanzara case two years ago, the Milanese *giudice istruttore* covered himself with ridicule by requiring, under a Fascist law, an examination in the nude of pupils of Liceo Parini because they had published a survey of schoolchildren's views in favour of premarital sexual intercourse in the school magazine. More serious was the conviction of the editor and a journalist of the weekly *L'Espresso* for libel against General De Lorenzo, dismissed Chief of the General Staff, by the Roman judges in the S.I.F.A.R. case, although the defendants had so far made good their case that the public prosecutor asked for the case against them to be dismissed. In Sicily, it goes almost without saying that Mafia trials invariably end with an acquittal "for lack of evidence". As regards the latest Dolci trial in Rome, it is only necessary to read the pamphlet published by the Danilo Dolci Trust in London to realize that something is very wrong with the quality of Italian justice.

Mario Cervi in his book, *La giustizia in Italia*, is interested in the procedures of Italian justice and not its quality, although he would argue that the latter is a reflection of the former. He believes that its chief fault is its sloth and he investigates the reasons for lengthy preparation (*istruttoria*) and the much-interrupted trials which have resulted in a fast-growing backlog of pending cases. He finds a succession of explanations. One is the temptation of judges to commit everything to paper, which leads to the innumerable repetitions, since at every step of the judicial procedure all judges from the *pubblico ministero*

to the *presidente della Corte Suprema* feel the need to copy out what their hierarchical inferior has written before adding their own observations which, as often as not, repeat what they have already copied out. Another is the advantages which counsel and lawyers can win from delay; because of periodical amnesties, there is always the possibility that a client can benefit from one before he is even condemned. To this little work go a long way, since there are many more lawyers than can usefully be employed by the amount of litigation available. Yet another is the bad conditions in which justice is administered in Italy, which range from tumbledown court-houses, out-of-the-way places (courts are often housed in buildings constructed for other purposes, as for example the famous Castel Capuano in Naples) to the lack of elementary secretarial assistance. Finally, there is the complicated state the law has got into, consequent upon the legislators' habit of passing *leggi* (petty laws) but adjourning year after year consideration of general laws. This, Signor Cervi admits, is a depressing situation about which the government has done nothing save to increase the number of judges to try and meet the backlog of pending litigation. His remedies are at the same level: organizational rationalization and higher pay to ensure a higher quality of recruitment.

Giuseppe Di Federico's and Ezio Moriando's monographs are part of a larger study promoted by the Centro Nazionale di Prevenzione e Difesa Sociale which is concerned, at least in intention, with the quality of Italian justice. Signor Di Federico tackles the problems of recruitment from the point of view of the organizational process. The Italian magistrature is a body of functionaries recruited on graduation which has a career pattern

similar, in most particulars, to a Civil Service career pattern. I.e. it is hierarchical and promotion is almost exclusively by seniority. He indicates that the quality of the magistrature is a direct consequence of initial selection and states that up to a third of successful candidates only gained the minimum mark (91/130) for success. Indeed, more than two-thirds in the past fifteen years won a place with less than 100/130. Clearly in its own terms, therefore, the quality of recruits is not very brilliant, although it must always be remembered that there is a small group of brilliant (and radical) young judges.

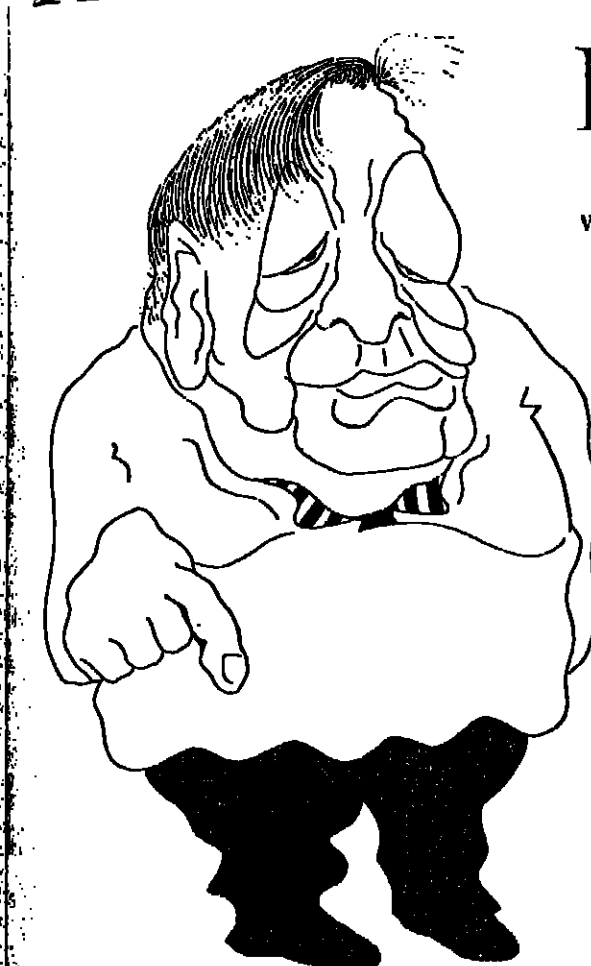
The most interesting fact to emerge from this study is that 68.6 per cent of successful candidates in the period 1952-65 were born in the South and Islands, and a similar proportion graduated at southern universities. In the absence of any information about the social background of successful candidates, which is very much to be regretted, this fact takes on particular significance. It is well-known that the southern *intelligentsia* are one of the plagues of the social and political life of the country. These products of the southern universities, who, in Salvemini's words, "in four or five years of University studies, which in the Law Faculties deserve the Alferian name of non-studies... are brought up on monstrous and gross ignorance with an absolute incapacity to build for themselves a serious culture by their own personal initiative through life..." have but one aim in life: to find a safe employment. One can conclude that in Italy, as in almost all other countries, the magistrature has a homogeneous class basis and is oriented ideologically towards the preservation of private property and the status quo.

The ideological orientation of the magistrature is the subject of a

study by Dr. Tranfaglia, who, in his book, *La giustizia in Italia*, indicates that the quality of the magistrature is a direct consequence of initial selection and states that up to a third of successful candidates only gained the minimum mark (91/130) for success. Indeed, more than two-thirds in the past fifteen years won a place with less than 100/130. Clearly in its own terms, therefore, the quality of recruits is not very brilliant, although it must always be remembered that there is a small group of brilliant (and radical) young judges.

The real importance of the study is that it shows the quality of Italian justice and not its quality. It is well-known that the southern *intelligentsia* are one of the plagues of the social and political life of the country. These products of the southern universities, who, in Salvemini's words, "in four or five years of University studies, which in the Law Faculties deserve the Alferian name of non-studies... are brought up on monstrous and gross ignorance with an absolute incapacity to build for themselves a serious culture by their own personal initiative through life..." have but one aim in life: to find a safe employment. One can conclude that in Italy, as in almost all other countries, the magistrature has a homogeneous class basis and is oriented ideologically towards the preservation of private property and the status quo.

# The Eliot lectures of Mr Auden



A drawing by Edward Harrison

W. H. AUDEN: *Secondary Worlds*. 144pp. Faber and Faber. 30s.

more strenuous prose of *The Dyer's Hand*. *Secondary Worlds* is clearly one of Mr. Auden's lesser works; the tone gives an impression of a mind which, having worked hard on other days, chooses this day for rest. These are Sabbath conversations, never demanding. The day's text is announced: how the desires of the mind may be fulfilled in poetry and music. But there is no sense of urgency. All shall be well, and all manner of thing shall be well, we are to believe. But after a while a more strenuous purpose begins to emerge.

Mr. Auden discusses poetry, history, and music in his own terms, but he is really showing how congenial the idiom of freedom and responsibility is to these several worlds. Where a secondary world is described, the description always features choice, freedom, responsibility, action, and so forth. Mr. Auden does not argue the matter, but his rhetoric implies that the modern assumptions of the social scientist and the statistician are alien to poetry; and the true language is the language of freedom. This is where all the dreams of the mind turn out to be, after all, reasonable; their manifestations, true. A poet may be a Christian; a Christian may write poems, because humility is endless. The last pages of the book are like Mr. Auden's meditations upon *The Tempest*, where the vision is accomplished. Our senses are not deceived, the sun moves across the sky.

It is handsome, in its way. The reader is left feeling, however, that for an object as splendid as this vision Mr. Auden should have worked a little harder. This impression persists in the local detail of the book. The author should have got things right, should have transcribed his quotations more accurately, should have corrected his proofs. Presumably, Mr. Auden agreed to deliver the lectures as a compliment to Eliot, his master. But the compliment would have been finer if he had taken the occasion more seriously. The ideas are interesting, so far as they go, but they are rarely brought to a satisfactory pitch of definition. All is rhetoric, in the limiting sense. Now that the opportunity has passed, the reader feels that something has been missed. "From Copernicus to Darwin to Freud," Mr. Auden says near the end of the last lecture, "every important discovery created a hullabaloo." True enough, but it does not follow that the hullabaloo was much ado about nothing. At Canterbury, it appears, Mr. Auden could not be bothered to argue the case.

present in every human being". Mr. Auden says, "are two desires, a desire to know the truth about the primary world, the given world outside ourselves in which we are born, to love, hate and die, and the desire to make new secondary worlds of our own, or if we cannot make them ourselves to share in the secondary worlds of those who can." A footnote then directs the reader to J. R. R. Tolkien's essay on *Fairy Tales*, where a distinction between primary and secondary worlds is elucidated. The footnote might also have included a reference to Bacon and *The Advancement of Learning*, particularly the following passage:

"as it appeareth that poesy serveth to conferreth to magnanimity, and to delectation. And therefore it was ever thought to have some participation of divineness, because it raiseth and erect the mind, by subliming the shows of things to the desires of the mind; whereas reason doth settle and bow the mind unto the shows of things. And we see that by the insinuations and congruities which the agreement and consort it hath in rude times and barbarous ages, where other learning stood

in the third lecture (published in the *TLS* on November 2, 1967) Mr. Auden discusses the world of opera in terms largely drawn from his own experience working with the composers of *The Rake's Progress*, *Elegy for Young Lovers*, and *The Bassarids*. In many ways this is the most interesting part of the book, and readers will take it in association with the eighth section of Mr. Auden's *The Dyer's Hand*. In the fourth and last lecture he examines the relation between poetry and religion, more especially the Christian religion, and reflects upon the congruity of words and the Word.

The meditations are somewhat slack, by comparison with the

secondary world we are omniscient. Mr. Auden ponders the conditions of this power, this freedom, the responsibility with which poetry is pursued.

*Secondary Worlds* consists of four lectures delivered at the University of Kent in October, 1967. The first meditation deals with the idea of martyrdom, or rather with the martyr as dramatic hero. The texts are Charles Williams's *Cranmer*, and Eliot's *Murder in the Cathedral*, with glances at the death of Antigone as shown by Sophocles and the death of Socrates as recited in the *Phaedra*. The second lecture considers the Icelandic sagas, especially the Laxdæla saga, and moves towards some astral comment upon the intransigence and subjectivity of the modern imagination.

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## PICTURES OF BYRON

FRANK PARKER: *Byron and his World*. 143pp. 148 illustrations. Thames and Hudson. 35s.

the virtue of this "Famous Lives" series, as intended, almost wholly in the pictures, so that the procedure of bookmaking is almost on its head. In *Byron and his World* the short biographical narrative serves to illustrate how the superb trail gallery of people and places presents something very like the outlook of the central figure of the way through life. In the Byron series the portraits of himself and friends are unavoidably familiar through much usage. It is the many landscapes that are so excellently chosen from pictures and engravings of the period, holding both associative value and intrinsic pleasure. Besides admirable examples from Turner, Guardi and Bonington (who has an especially attractive view of Castle at Lerici), many lesser

a scene or building. They evoke a poetic and seemingly static beauty that fills the present-day observer with regret for the *neiges d'antan*. In addition, so public a gossip-centre as Byron was seized on avidly by the cartoonists. Mr. Parker has assembled some wickedly comic specimens that show the noble lord parting from his wife and country while embracing the actress Mrs. Mardyn; or grotesquely misshapen "scratching up his ideas" for a poem. These do supply a facet of Byron's notoriety that was surely a minor reason for his decision to quit.

The brief text that matches such a panorama is in general adequate and intelligent on popular lines. It may be the coffee-table aspect of a picture book that has dictated Mr. Parker's prudish reticence over Byron's homo-

sexual life. Mr. Parker's care and accuracy with Byron do not extend to the Shelley circle. He makes the surprising statement that Mary Godwin had left a husband—not Shelley a wife—to elope with the poet. He says that in Venice "Shelley seemed to have little effect upon Byron's way of life", though Shelley and Teresa Guiccioli were the two influences to rehabilitate him. It is unfair to Edward Williams to say he had eloped with a fellow-officer's wife, without hinting that for Jane it was a rescue operation. And Shelley's "another friend of the Shelleys", there are other examples, all indicating that whoever writes on Byron needs to extend his factual study to Shelley as well. However, the pictures will see Mr. Parker past a few in-

# CHILD HEROICS

GUILAUME APOLLINAIRE: *The Poet Assassinated*. Translated by Ron Padgett. Illustrated by Jim Dine. 128pp. Rupert Hart-Davis. £4 4s.

STEFAN THIERMANN: *Apollinaire's Lyrical Ideograms*. 40pp. Clarendon Press. 25s.

Most of Apollinaire's writings—his collected poems of *Alcools* as much as the critical essays of *Les peintres cubistes*—are amalgams of more or less disparate texts, the fruit of careful and continuous revision, addition and elimination. *Le poète assassiné* is no exception: first published in 1916, it consists mainly of stories written between 1910 and 1915, but the novella which gives the book its title (and which is now presented on its own in English translation) is an intricately blended montage of fragments dating back to as early as 1900.

The fantastic adventures of the poet-hero Croniamantal, love-child of the itinerant musician Viarsélin Tigoboth and the passionate Macarée, were originally intended to form part of a long novel about the end of the world, but progressive modifications served to introduce an increasingly autobiographical and satirical element into the original project. It is not difficult to detect dreams of glory and self-pity in Apollinaire's account of the fate of Croniamantal, "the greatest living poet", betrayed by female malignity, the treachery of friends and the jealous rage of the philistine mob; nor to find points of similarity between Tristram Ballerine and Apollinaire's mistress Marie Laurencin, or L'Oiseau du Bénin and Picasso.

It would be a mistake, though, to read *The Poet Assassinated* as a *roman à clef* (despite the publishers' claim in the jacket blurb): at the most, Apollinaire evokes the scenes of his own life—Rome, Monaco, the Wallon country, Munich, Paris—and, in creating his characters, borrows certain traits and circumstances from those closest to him in real life. These analogies are both instructive and fascinating to trace, however, and it seems a pity that the translator of this English version has not seen fit to provide an introduction or notes which would give the reader the necessary information about the historical background to this complex (but by no means hazardous) narrative. In terms of the parallel between Tristram Ballerine and Marie Laurencin, for example, it is both poignant and revealing to compare the description of Tristram in the published version, "elle a le visage sombre et enfantine de celles qui sont destinées à faire souffrir" (written in 1913, after Apollinaire's break with Marie) with that in the original manuscript (written in 1907, during the first year of their love affair): "elle a le visage sombre et enfantine de celles qui sont faites pour les amours éternelles".

Still, even without exegetical Rabelaisian chronicle can be read with great pleasure; it remains the best of Apollinaire's works of imaginative prose. There are splendidly exuberant poetic inventions: Tristram's account of the latest fashions in women's clothes ("an adorable reticule composed entirely

of glass eyes"; for instance; and L'Oiseau du Bénin's creation of an underground hollow statue in honour of his slain friend).

Ron Padgett's translation of this singularly difficult text is conscientious and, on the whole, felicitous, though he occasionally comes a cropper ("une maison située côté jardin", in a description of a play setting, is "a house on the prompt-side of the stage"; not "the garden side of a house"; and the word *moribonde* applied to a poem means a languid or graceful turn of phrase, not morbidity). Jim Dine's illustrations, mainly photographs and photo-collages, are wittily apposite visual interpretations of the general mood of the narrative in terms of a modern (and equally equivocal) mythology, although it is rather surprising to see the author of the "Lips" series of drawings respond so mildly to the challenge of Croniamantal's erotic prowess.

Croniamantal vows, in *The Poet Assassinated*, that he will "never again write any poetry but one free of all shackles, even that of language"; and although Apollinaire did not go quite as far as his poet-hero he did launch some fairly startling poetic experiments during the eighteen months between the publication of *Alcools* and the outbreak of war, including the *calligrammes*. Although the first of these figurative poems (or *idéogrammes lyriques* as he originally called them) were published in peace-time (in his own magazine *Les Soirées de Paris*) the majority were composed during the war, and writing from the front in January, 1915, Apollinaire described his *calligrammes* as "poésies nouvelles, plus éphémères, et bien plus compliquées".

But posterity failed signally to share his enthusiasm for this particular innovation, and the general verdict was summed up in André Billy's preface to the *Oeuvres posthumes*: "Il n'ont jamais suscité grand enthousiasme. . . . Apollinaire n'aurait certainement pas persévéré dans cette voie sans issue où personne ne l'a suivi." A reassessment of the importance of this particular aspect of Apollinaire's poetic activity has long been overdue, and Michel Butor's preface to the 1966 NRF edition of *Calligrammes* is a step in the right direction. However, the most comprehensive rehabilitation of the *calligrammes* (which, it should be remembered, comprise only a small proportion of the poems in the volume of that title) remains Stefan Thiermann's witty, perceptive and delightfully written study, *Apollinaire's Lyrical Ideograms*, which originally appeared in *Typographie* magazine No. 14 (December, 1969). It is good to have this copiously illustrated text—praised as "an important and original piece of research" in the *TLS* (June 8, 1967)—available again, in a slightly expanded version and in book form.

# PAMELA HANSFORD JOHNSON CATHERINE CARTER

This brilliant and fascinating novel of the 1880's, first published with great success in 1882, is now reassured in a substantially revised version. "She gets across the atmosphere of late Victorian theatrical life in a densely vivid way..." Isabel Quigly.

Macmillan 42s.



## IN PICTURES

BAMBER GASCOIGNE: *World Theatre*. 335pp. Ebury Press. £3 10s.

Mr. Bamber Gascoigne has cast his net wide in his search for the material from which he has sought to compile "both an illustrated history of the theatre and a history of theatre illustrations". The enterprise was an intimidating one, threatening the kind of study that might eat up a lifetime, but Mr. Gascoigne boldly decided to cut his coat from the amount of cloth which he and his publisher could spare and, in the comparatively small compass of a single volume, the subject is treated in a way which lovers of the theatre will value and enjoy.

The letterpress is on the whole terse and concise; it can concentrate on explanation, leaving the descriptive work to be done by the pictures. There is inevitably some unevenness in the written matter; it could hardly be otherwise when more than 300 illustrations, some of them bleb over double pages, had to be accommodated. The history of theatre is a complex subject and it would have been impossible to do justice to all its elements in the space available: the art of the players and the art of the playwright have largely

had to make way for the moment and the means of presentation. The principal attraction naturally lies in the pictures, to which the publisher has given full scope. Their beauty as well as their historical and technical significance is admirably conveyed by the quality of the reproduction and by their relation to one another and to the text. Many are in full colour: a glorious mosaic of a satyr-piece from Pompeii, Hubert Cailleau's painting of a mystery stage at Valenciennes, and a water-colour of the duca theatre in Turin particularly take the eye, but it is hardly fair to select any for praise where all, in colour and monochrome alike, are so instructive and so interesting.

The history is divided bravely into nine chapters, an arrangement which may not please everyone, but the great wealth of material demanded a certain asperity in its ordering. The book can be confidently recommended as a swift and vivid means of illuminating the great mass and volume of theatrical experience.

## A PRO'S PLAYS

J. O. B. RILEY (Editor): *Four Comedies by Charles Macklin*. 270pp. Sidgwick and Jackson. £6 6s.

For all the books on the dramatic arts flowing off the presses here and in the United States, there is still room on devotees' shelves for a comparative study of plays written by actor-dramatists, or by authors with no practical experience of stagecraft. Every theatrical epoch has provided material for such a contrast: Shakespeare and Marlowe, Racine and Molière, Garrick and Sheridan, Pinero and Jones, and Osborne and Fry make a short list for investigation. Any leading actor will affirm that the great roles of Shakespeare could not be physically sustained but for the carefully-timed periods of rest provided for the protagonists by another actor who knew his business.

Many actor-playwrights have brought their work to rehearsal as immutable as holy writ; as many dramatists, lacking the audience-consciousness that can only be learnt from the stage, suffer their text to be treated by play-doctors or revised by directors and actors. Now and again a twin-headed dramatic phenomenon like Shaw (undoubtedly a mummified *manqué*) insists on absolute obedience to his script. Any scholar who tries to solve this teasing equation will be grateful to Mr. Bentley for the care he has taken in his edition of *Four Comedies by Charles Macklin* to ensure the preservation of that actor's plays.

Macklin was an eighteenth-century all-rounder who, in addition to writing pieces to exploit his individual

vein of comedy, was the first to prove that the technique of acting, like that of any other art, can be taught by painstaking masters. Some may find the reading of these plays heavy going, but they serve to show how one skilled in stage practice built up the entrances of his major characters, engaging the curiosity of his audience before their appearance, with a dexterity that dramatists of today could study with advantage. Alas, having placed his cast on the stage, his elaborate introduction of them proves to be much ado about very little in the way of development of plot or character. And Macklin's penchant for caricaturing Scotsmen and Irishmen, though no doubt original and amusing in his day, is now, as the author's footnotes indicate, of only academic interest.

Perhaps the works of lesser actor-dramatists tend to respond too adroitly to the tastes of ephemeral audiences. For this reason, particularly when they depend for their effect on the performance of an actor who wrote them to flatter his individual genius, the kiss of life by antiquarian directors will not revive them.

Nevertheless, Mr. Bentley has added an important footnote to our theatrical history, not least with his sympathetic portrait of the gifted and temperamental Macklin set in sharp relief against the background of the period of transition he adorned.

## SHAKESPEARIAN ROUND UP

JOHN RUSSELL BROWN (Editor): *Shakespeare: "Antony and Cleopatra"*. 224pp. KENNETH MACNICOLSON: *Shakespeare: "The Winter's Tale"*. 243pp. Macmillan. 30s. each. (Paperback, 12s. 6d.)

These two volumes are decent additions to the "Casebook" series. They can both be recommended, at least for casual dipping. But the experience of reading them from cover to cover is liable to bring on mild depression and severe indigestion. These slightly daunting collections of essays directed at the same literary text seem to have an effect hardly intended by the editors. What is wrong with them? It is surely that the essays have been brought together—rounded up, one might say—on a completely unreal social occasion. When some of them first appeared—in periodicals whose contents were miscellaneous or as chapters of complete books—they seemed to have more vitality than they have now, their raison d'être was more evident. John Holloway's discussion of *Antony and Cleopatra*, for instance, was a chapter in a book on Shakespeare's tragedies and formed part of a continuous argument. In this Casebook it rubs shoulders with L. C. Knights and H. A. Mason, and something of the corporate dullness of the book's formal occasion (or rather, lack of occasion) rubs off on to all three. Some of these essays lose considerably, in fact, by being removed from their original context or by being given in abbreviated form.

Of the two John Russell Brown's volume on *Antony and Cleopatra* weighs less heavily on the spirits—if it is read with judicious skipping. Among the earlier critics Hazlitt stands out for his fresh and just response to the play, and Dowden's pedantic verdict on *Cleopatra* is worth pondering. Among the moderns represented only Bradley, Granville-Barker, John Holloway and H. A. Mason are really worth the effort. Bradley remains the sanest and most comprehensive essay on the play, and Granville-Barker's is still the best study of its fascinating technique. But one is left with the impression that too much criticism not of the first

class has been reprinted here, and that at least some of it could have been relegated to the *Quinto obliquum* of the editor's introduction, which surveys a wide field of critical opinion. Professor Brown is here indeed a judicious and self-effacing guide. He has not given more space to his own views. He has included a short section called "The Play in Performance": a good idea, which ought to be followed by the other Shakespearean Casebook editors. But unfortunately the theatre reviews selected by Mr. Brown are, almost without exception, relatively trivial and unenlightening. It seems surprising that the best he could find for the 1953 Stratford *Antony and Cleopatra*, with Redgrave and Ashcroft, were two short notices from the *New Chronicle* and the *Star*. Such ephemeral pieces are all very well on the Tube, but scarcely deserve to be perpetuated in hard covers.

In *The Winter's Tale* volume there is no separate section on the play in performance: nevertheless the most vivid thing recalled in it is Helen Faucit's performance as Hermione in the statue scene, which she played to Macready's *Leontes*. This became a celebrated performance, and is here described in contemporary reviews of 1847 and 1848, as well as by herself over forty years later in her book on Shakespeare's female characters:

In Edinburgh, upon one occasion, I have been told by a friend who was present that, as I descended from the pedestal and advanced towards *Leontes*, the audience simultaneously rose from their seats, as if drawn out of them by surprise and reverential awe at the presence of one who bore more of heaven than earth about her.

These reviews and reminiscences interestingly suggest that *The Winter's Tale* achieved a stage success in the 1840s, which has never since been equalled.

Elsewhere in this volume there is

## TOPICAL ALLUSIONS

DAVID BEVINGTON: *Tudor Drama and Politics*. 360pp. Harvard University Press. London: University Press. £4 15s.

One of the more beguiling aberrations still current in the criticism of Elizabethan drama, especially of Shakespeare, is the assumption that stage characters were intended as covert representations of actual figures from contemporary life. Mr. Bevington's book, which is subtitled "A Critical Approach to Topical Meaning", detaches the problem of topical allusiveness from this kind of cryptographic interpretation, and argues that when the sixteenth-century dramatist wished to comment on the more contentious and delicate matters of the moment, he focused upon the issues and principles involved, rather than upon the personalities. The sensitivity of successive Tudor governments towards the gaudy or subversive implications of the play, rather than the belief that the dramatist was not resorting to a subterfuge that would deceive the censor, but rather seeking to illustrate by analogy and example a general truth of immediate relevance.

The value of Mr. Bevington's approach is that it is directly concerned with the development of dramatic technique, instead of subordinating the art of the playwright to the interests of the political historian. By tracing the course of political commentary in the drama from the interludes to the work of Shakespeare and Jonson, he wishes to reveal "the overall pattern by which the dramatic art of the Renaissance became more sophisticated in the use of its secular environment". Thus, at the beginning of the period, through their use of the allegorical structures of the religious moralities, were able to treat important questions of topical reference without

touching the persons of those directly involved (who were, moreover, in many cases actually present in the audience). Legend, myth and, during the 1590s, English history, with its greater complexity of design, provided mirrors of royal policy, humanist counsel, or popular aspiration.

Fully to demonstrate the continuity of dramatic development throughout the century in terms of the shifting currents of political and social life, however, requires more evidence than is available, and Mr. Bevington's "overall pattern" inevitably has its missing links and tenuous connections. The persistent theme that emerges concerns the nature of authority and the limits of dissent, and the early chapters on the interludes, on *Gorboduc*, and on Lyly's plays, are excellent, but when we come to the great final decade the argument suffers from diffuseness and a loss of precision. Doubtless the intimacy of court drama, with its sense of appropriate occasion, lends itself more obviously to clearly defined allusiveness. Of the plays written for the public stages, those of the 1590s are the first to have survived in any quantity, but we have more texts from the earlier years. Mr. Bevington's emphasis on the influence of the Armada as a stimulus to the expression of popular sentiment might stand in need of some qualification.

For similar reasons it is difficult to believe that the threat of "unrest" in the lower classes was quite as peculiar to the end of the century as is suggested here. To say, for instance, that "the government, concerned above all with the maintenance of political stability, was understandably wary of popular insurrection" is to express a truism rather than to describe a reality.

Mr. Bevington is somewhat overstative on the topical relevance of public drama; his note "Lambertine's immediate popularity" is the result of his ability to see the result of its ability to appeal to the original audience (though speech on degree in *Timon of Athens* was weighed by Cressida as a more than passing fancy of a more than passing fancy). The range of attitudes expressed in public stages is well demonstrated by the genuinely dramatic Robert Wilson, to the last Marlowe and the humanist of Shakespeare; and when, finally, to the more specifically theatrical Mr. Bevington commands over his material in the earlier chapters.

Despite its loose introduction, a study that draws together a useful way an important tradition whose representative brief chronicles of the time, a pity, therefore, that the book has been priced beyond the reach of those whose shelves it should belong.

The most recent Garretts' series to reach this office is a study that draws together a useful way an important tradition whose representative brief chronicles of the time, a pity, therefore, that the book has been priced beyond the reach of those whose shelves it should belong.

## North American Writers

## ON THE BLOCK

DECA RICHER: *Hunting Tigers under Glass*. 160pp. Weidenfeld and Nicolson. 35s.

Richer has collected together a variety of reports and reviews of his travels in Canada and the various forms of pop literature, such as a review of Quiller-Couch at his 80th birthday. The focus is Morocaine, Richer himself: "After all, Jewish writer from Canada". But so is Saul Bellow; and Traversi. A good review of Tillyard, Bethell, Wilks, and Inga-Silva. A good review of "The Play in Performance": a good idea, which ought to be followed by the other Shakespearean Casebook editors. But unfortunately the theatre reviews selected by Mr. Brown are, almost without exception, relatively trivial and unenlightening. It seems surprising that the best he could find for the 1953 Stratford *Antony and Cleopatra*, with Redgrave and Ashcroft, were two short notices from the *New Chronicle* and the *Star*. Such ephemeral pieces are all very well on the Tube, but scarcely deserve to be perpetuated in hard covers.

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The three essays on Canada and Canadianism here (while not as good as the brilliant treatment of the same in his novel *The Apprenticeship of Duddy Kravitz*) have some of the best insights into provincial cosmopolitanism, mainly because Mr. Richer observes, collects and remembers the essential data with at least an ironic and a sympathetic eye. The basic tactic of compassion and irony is very funny and his right into the middle of the envelopes of *kitsch*. It is similarly

applied to the Jewish resort area of the Catskills, that fascinating Sullivan county hinterland where Jewish entertainment and high-living thrive ("Lou Goldstein, the Director of Daytime Social Activities [at Grossinger's], was running his famous game of Simon Says on the terrace"). And it is finally brought right home to what for Mr. Richer must be the heart of it all, Israel, in a sharp travel piece that captures all the classic reversals (including being told: "The trouble with the Arabs is they won't mix. They're private. They stick to their own people and areas.")

The targets are never too easy since Mr. Richer is fully involved—as the Canadian-Jewish good-bad boy of the 1940s who himself went through both the bourgeois and the intellectual apprenticeship. The pieces on comic book heroes, sport and films all hark back to that apprenticeship. Writing on Mailer, he picks up and applies Baldwin's phrase about him as "the toughest kid on the block". The kids on the block and what became of them through the past twenty years of complex history really form the theme that runs behind these pieces. The time is one in which it became easier to be a Jew than Mr. Richer is excellent on the inept touchiness of hard-core Jewish culture, which he has constantly offended. As one of the staff at Grossinger's, where Eddie Fisher was discovered, tells him: "If you had told me in those days that Fisher would get within even ten feet of Elizabeth Taylor—" He stopped short, overcome. "The rest," he said, "is history."

But easier can be harder. Mr. Richer is a writer of ironies, detachments and comic involvements rather than a voice of exile or anomie; but one can see in his writings why the Jewish writer or intellectual might have gone a good deal deeper into self-doubt. In a critically sharp review of Malamud's *The Flyer*, he points out the way in which the Jewish writer tends, his modern experience being now pretty well on file in the Jewish-American efflorescence of the 1950s, to hark back to origins, to the *sheitl* or the archetypal pogrom. Mr. Richer himself holds to the fascination of ordinary origins, and comes out as a grand, supra-provincial. That, perhaps, is why he takes as the real clue to the meaning of the *Superman* comic strip—which turns Clark Kent, the provincial square, into an invincible hero—the fact that it was invented by a Canadian Jew.

This is a lively book, the more illuminating if you consider Mordecai Richer—and he goes on giving us more and more grounds for thinking so—an important novelist. And it is a usefully oblique insight into a body of experience that the Jewish-American novelists have gone through with more tension and bravura, but with a good deal less irony and humour.

## UNREVEALED

FRANKLIN BEARD (Editor): *The Letters and Journals of James Fenimore Cooper*. Volume 5, 418pp. Volume 6, 460pp. Harvard University Press. London: Oxford University Press. £13 1s. 6d. the set.

These two volumes conclude Professor Beard's remarkable edition of the Fenimore Cooper's letters and journals. Mr. Beard deserves the best of congratulations. The papers have been presented to the best advantage in convenient groups, according to chronology, each with a separate introduction. The annotations are succinct, yet thorough. But this has been said before, and there is no need to repeat again and again those to whom these volumes are addressed that this is a standard edition.

The new features in this pair of volumes are an index of recipients, a list of Cooper's published writings, a catalogue of sources and, most important of all, an index to all six volumes. The edition is thus made

pared for use, as we used it will be, by scholars. Nothing further need really be said about the man now revealed in his correspondence—or partly revealed. Little of Cooper, the magical storyteller, is to be found here. The letters are honest, simple stuff when they concern political and business affairs, and affectionate chit-chat when they are addressed home. The matter is parochial—provincial at the best—but it has, nevertheless, to be studied by those in search of the inner man, the myth-pinner of the American psyche. Who that man really was is now Mr. Beard's business to explain. The biography on which he has been working cannot be long delayed, while this edition shows how well he has mastered the facts of Cooper's life and times.

## FIELD OF PLAY

WILLIAM CARLOS WILLIAMS: *Autobiography*. 402pp. MacGibbon and Kee. £3 3s. EMILY MITCHELL WALLACE: *A Bibliography of William Carlos Williams*. 354pp. Wesleyan University Press. \$12.50.

Either, we have been taught to think, the mind moves in a logical sequence to a definite end which is its goal, or it will embrace movement without goal other than movement itself for an end and a "transition" only as supreme. Take your choice, both reports are an improper description of the mind in fullest play.

It was the play of the mind Williams was after; hence his attempt to bring to artistic expression "things others never notice". In Marianne Moore's phrase, and to compel, at the same time, the gropings and preliminaries of language to reveal those things—and to reveal, in fact, themselves.

His *Autobiography* is cut from the same cloth as the poems—both in its faults and virtues. Faults derive from an evident haste in some of the writing.

where the fish were heading—slip it cautiously down over the fish's head, and with a jerk the thing would be done. What else could they have been but suckers clinging to the stones? I didn't see any caught, so perhaps the trick was harder to accomplish than it looked.

It is the final sentence here, in its casualness, that acts as a foil to the detail preceding it and helps focus the mental pause that "takes in" that detail before there ensues a return to the flux of time, to the current of many short chapters of recall and comment. When the method isn't working, we get something like the unexpectedly mannered "It would be idle to attempt to describe . . . where Williams is clearly in a hurry, or the very compressed account of his voyage from Montreal to Newfoundland.

## Verandah

From the brick verandah of the infant care unit  
We watch the mounting killer wind manhandle the trees  
Until it seems we are on the deck of a tossing ship.  
But the babies are asleep in their stationary cribs,  
And two doctors conversing across the lawn on steady legs.

MICHAEL FRIED

ing, virtues from the conveyed sense of half-a-century of life in Rutherford and New York, of those three trips to Paris and the web of connections known to this apparently stay-at-home poet, this refuser of exile: Pound, H.D., Marianne Moore, Yeats, Gertrude Stein, Robert McAlmon, Charles Demuth—all exist in detail in the story and innumerable others pass fleetingly and sometimes tantalizingly through it. As in the poems, the gropings and preliminaries, the predilection for that which is neither logical sequence nor just "transition" result in some arresting achievements. The small incident can mirror the oblique method of the book as a whole when, as so often, an apparently desultory recital of events or an offhand remark leaves its unexpected resonance in the mind. In chapter 3 Williams describes seeing men and women fishing in the Catskills:

They had long poles to which were attached the usual line and end of which was a wire snare. The trick was to drop the noose into the water upstream—

land and the throw-away "Many of the people and places I saw there have deeply influenced my later writing" (but he doesn't say how). His attitude to form, rather than his attitude to friendship which should be, he says,

dangerous—uncertain—made of many questionable crosses, I think, that might fail it. But while they last, give it a good cellular structure—paths, private connections between the members—full of versatility.

This passage comes in Chapter 49, "Friendship"; in Chapter 50, "Projective Verse", it is silently transfigured into an ideal of artistic form. Chapter 50 is, in many ways, pivotal to the book, for in using Charles Olson's conception of "composition by field", Williams does so—and very tactfully—against an implied background of why his forms were not readily understood in his own country or ours, why "The Criterion had no place for me", why Eliot's *The Waste Land* had seemed to him "the great catastrophe to our letters". Eliot had turned his back

on the possibility of reviving my world". That world seemed to Williams to receive its recognition in Olson's "Projective Verse" essay, with its preference for an explorative, syllable-based verse and its invitation "to step back here to this place of the elements and minims of language . . . to engage speech where it is least careless—and least logical". In Chapter 50, Williams juxtaposes "this place of elements"—and the leap is beautifully justified in the chapter as a whole—with the painter Charles Sheeler taking over a small stone house on a ravaged New York estate and making of it "a cell, a seed of intelligence and feeling security". "The poem", says Williams, "is our objective, the secret at the heart of the matter—as Sheeler's small house, reorganized, is the heart of the gone estate of the Lowes". Sheeler and his Russian wife and what they do with the local conditions are vibrant with meaning for Williams, and the form of the chapter lays bare that meaning:

It is ourselves we organize in this way not against the past or for the future or even for survival but for integrity of understanding to insure persistence, to give the mind its stay.

Coming, as it does, in the last lap of the book, this makes a fine conscious formulation for the many years of groping with the potentials of language and it balances foursquare in the American locality a mind that had gone back to it armed by Europe. The figures who stand out in these pages are Joyce and Brancusi as well as Sheeler and Demuth: Paris counterpoints Rutherford and New York. And the story of Williams's fight for equivoque tells itself throughout his *Autobiography* nowhere better than in the funny and sometimes brilliantly extended sections on "the first of all of us, my old friend Ezra Pound". Opposition is true Friendship, as another poet said, and as Williams would often have agreed.

Miss Wallace's *Bibliography* took twelve years to compile: Williams was a prolific writer and very fond of contributing to out-of-the-way magazines. Fifty books and pamphlets are listed and there are over 600 entries under "Periodicals". Miss Wallace has also tracked down 83 translations of Williams's writings into foreign languages and 98 contributions to "books, pamphlets and portfolios".

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## Social Sciences

## HIGH GODLINESS

W. T. HARRIS and HARRY SAWYER: *The Springs of Mende Belief and Conduct*. 152pp. Freetown: Sierra Leone University Press. London: Oxford University Press. 35s.

Whatever be the truth of the contention that to understand religion one must be religious, there can be little doubt that the late W. T. Harris' nineteen years as a Methodist minister in Sierra Leone did not prevent him from leaving us a serious and sympathetic account of Mende religion. This edition of the author's notes has been augmented and revised by the Reverend Canon H. A. F. Sawyer and their original title judiciously broadened to its present one, for the book treats, not only of the Mende's beliefs as such, but also of their attitudes and approaches to the supernatural in general.

The Supreme Spirit of the Mende possesses all the characteristics of the classical High-God. He is otiose and celestial, omnipotent and omniscient, benevolently paternal and yet permissive of evil, invoked, briefly and often "in extremis", but not worshipped ritually. Like the majority of Africans, the Mende devote their ritual attention to placating their ancestors, who fall into two distinct categories—those lately dead and those long dead. These latter, as founding fathers of tribal morality, approximate closest to the divine. Finally, the Mende engage in ritual dealings with a whole host of "Nature Divinities"—hill, river and tree spirits.

The remaining chapters of the book offer miscellaneous but often interesting items of information about various aspects of Mende belief and conduct. Thus there are paragraphs

on Mende notions of magic and witchcraft, totem and taboo, omens and curses. In an account of this nature an index is indispensable. Fortunately this work is furnished with a reasonably good one.

Strictly speaking this description of the Mende *Wahamschannu* belongs more to the ethnographic than anthropological genre. The social anthropologist will find there striking illustrations and further confirmation of his traditional tenets. But he will regret that a more specific social setting for the "springs of Mende belief and conduct" is not provided. Without such a setting the discussion of divination, for instance, is bound to seem somewhat platitudinous. On the whole the authors are content to present the facts as they found them without seeking to foist more systematic semblance upon them than their contrary calls for. What theorizing there is, anthropologically speaking at least, is not very original and at times question-begging—as for instance the rather frequent recourse to the term "postulate" in an explanatory sense.

However, the book is addressed to more than the anthropologist. The linguist, philosopher and theologian will each find perusal of this work rewarding. (It is obviously a must for those intending to work among the Mende, or in Sierra Leone.) Finally one hopes that missionary societies of all denominations will take note of this publication and the success it deserves, and will be stimulated to emulation.

## AGAINST NATURE?

JEREMIAH NEWMAN: *Race: Migration and Integration*. 234pp. Burns and Oates. 35s.

The problems of race are as complex as those of humanity itself, but their full meaning is often obscured by a particular crisis and the reactions of panic or anger it creates. There has been need for a study that would discuss the biological, social and moral aspects of race, and then try to consider practical implications in the light of them. In this, as in so many contemporary dilemmas, some solidly established principles are the best guarantee of sane practice.

Professor Newman is a sociologist who is also a theologian, and his intention has been to provide the sort of general survey of the real dimensions of the problems that must precede any attempt to solve them. It may be that he has attempted too much in too small a space, for he not only discusses such difficult questions as racial origins and classification, race prejudice and miscegenation, but also attempts to survey the history and present situation of race relations in Britain, the United States, South Africa and Australia. He provides two long appendices on the Roman Catholic Church and contemporary racism and on that Church's attitude to migration. Each chapter has a bibliography which enables the reader

to pursue questions which, inevitably, are discussed only in outline.

Few serious anthropologists would any longer support the cruder theories of inherent racial inferiorities, and the very notion of racial differentiation is highly ambiguous. But racial prejudice remains a tragic reality, and even though its manifestations are largely the result of economic and social factors, its roots remain sinister and perhaps inexplicable. Professor Newman has no difficulty in exposing the irrationality of racialist theories and has sensible things to say about creating the climate that will help to destroy them. He provides detailed documentation—some of it already out of date—on the current controversy in England, and he surveys the American scene with the help of liberal newspaper quotations.

What is particularly useful about his book is its treatment of immigration policy and the natural rights it should embody. He recognizes a state's right to impose restrictions that are honestly intended to serve the common good—which includes the good of prospective immigrants—and his discussion of Australian policy is unusually clearheaded. Race itself, he insists, can

never be a legitimate basis for discrimination. Unfortunately, however, pragmatic political considerations remain a serious gap in Professor Newman's speculation, and he seeks to interpret

There is perhaps a certain irony in the origins of this book, for Professor Newman's commentary has, of course, known all too well the problem of minority rule, and of his jaundiced comments on policy may reflect Irish experience which is long. But any comment on the discussion on race proceeds from a genuine concern for truth and justice is to be welcomed, and Professor Newman's valuable introduction to a matter that can too readily be treated as a matter of social engineering impact is sometimes welcome. Some alarming specimens of glibness—when, for instance, he says that crimes of violence on a scale are committed by immigrants to Australia because "the situation created by the balance of the sexes in the immigration intake". In other words there were too few women.

## TO BE AN ENTITY

JEAN DUVIGNAUD: *Chebika*. 360pp. Paris: Gallimard. 25fr.

*Chebika* is yet another French contribution to the sociological exploration of the Maghreb. Its author, now Professor of Sociology at Tours University, was from 1960-65 teaching at Tunis University. During this period, with the assistance of fifteen Tunisian sociology students, he undertook what he describes as a microsociological case study of Chebika, a village of some 250-300 inhabitants situated close to the Algerian border in the south of Tunisia.

There emerges from the book (which could well have been a quarter of the length and whose *Blind White Fish in Persia* style is inappropriate) an extremely interesting picture of a typical Tunisian village which has lost "toute conscience collective de soi". It has become impoverished, largely through its tradition of exchanging wives from more important places for land-owning rights in its oasis. Most of the men of the village work as serfs on land their fathers used to own, and only five (a figure later set at six, then four) possess plots of their own. The village functions on a barter (goods for services) basis, and its modus operandi is effectively contrasted with that of a nearby Beduin encampment remarkable for its energy and progressive outlook.

The women of Chebika are better endowed than their menfolk because of the jewelry, which plays no part in the village economy; this they inherit from their mothers and pass on to their daughters (M. Duvignaud gives without comment two examples which contradict this generalization). They dominate the life of Chebika, because their solidarity is stronger than the men's; they keep the village ticking over, and as a group take the big decisions, which their husbands rarely oppose.

This analysis of Chebika is interesting, but based on a fallacious premise. It is apparent that, even at the outset of the inquiry, Chebika had not been "forgotten", as M. Duvignaud asserts. Occasionally a government mobile health van arrives, the regional governor demands labour for road works, taxes are paid, the odd tourist turns up; above all, eighteen young men (later they become ten) have done military service, a government school with sixty pupils (who later number thirty) is in being, and the transistor has arrived on the scene. Chebika was already changing.

Nevertheless, M. Duvignaud's claim that his project helped the village to prepare itself psychologically to benefit from such aid as Tunis

gation; his inquiry encouraged the villagers to assess their unjust position for the first time, to see themselves as Tunisians, and to assert themselves collectively against both the body and the local governor. From complete passivity they advance to an attitude of engagement for the development (of which the same qua non is government aid) of Chebika society.

The book makes some remarkable omissions: the relevance to Chebika of its mosque, for example, is not examined. The author's style is tortuous, bears close relation to that of a novel of suspense (M. Duvignaud has three novels to his credit, and often leads to serious ambiguity: the meanings of some of the many Arabic words are not explained, some are wrong (e.g., "mirhab" for "mihrab"), and "jaich" (to mean war), and sometimes two different versions (e.g. of Ibn Khaldoun) are given.

## RELUCTANT HISTORIAN

I. M. LEWIS (Editor): *History and Social Anthropology*. Tavistock Publications. £2 10s.

These days social anthropology is variously described either as a kind of history-writing or as a branch of sociology, but although it shares some problems and methods, with both of these disciplines it is still manifestly distinct from either. *History and Social Anthropology*, which brings together a number of papers given at a conference held in Edinburgh in 1966, is a good example of cross-fertilization between social anthropology and history. In a brief introduction, the editor has little difficulty in showing that, despite functionalist bias, most anthropologists have always written some "history", though they have not always admitted it. Of the eight essays that follow (they come in a kind of non-order, as though drawn from a hat), four deal with African kingdoms, and one with early trading settlements on the West African coast. Mr. P. Morton Williams perceptively describes Yoruba states; Mr. P. C. Lloyd, after accusing his fellow-anthropologists (not altogether justly) of an addiction to "equilibrium" models, goes on to describe competition in Yoruba kingdoms as leading, after all, to "cohesion"; Mr. M. Southwold interestingly discusses rules of royal

By far the worst shortcoming, however, is the continual inclusion in addition to examples of the figures of the number of literates, and classes of about the bar of Michael Angelo ("invaluable of the artistic temperament"). The appendix, provided as a guide to the reader, is incomprehensible, and suggests that the reader of the book should turn to the index for knowledge of the living members of his family. Living members of his family tell us little since they are too close to the subject. It is all the value of *Chebika*, however, that villages like Chebika are not a plan of ancient Rome with lines of progress, by spontaneous and unrelatable development must not be taken as a whole, this is an extremely badly presented piece of work.

Since the British conquest of the E. W. Aidener, writing about the ginnings of trade in the Cameroons, well shows how far a country's local knowledge and language can go to solve the problems arising from the use of official documentary sources.

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Evidently historians have not yet learned from each other, and be hoped that the exercise

HORACE MOULE, the friend and mentor of Thomas Hardy who was his junior by eight years, died nearly a hundred years ago. If it were not for his influence on Hardy his name might not be known today except to scholars. Born in Fordington Rectory, near Dorchester, in 1812, he was the fourth son of the Rev. Henry Moule and Mary Mullett (née Nason), and he was christened Horace Moule. Educated at home, he matriculated at Trinity College, Oxford, at the age of nine, and was admitted a pensioner at Queens' College, Cambridge, in 1834. In 1838 he became the Hulse Prize winner, and in 1842 he was admitted to the Middle Temple. In 1843-1848 he was assistant master at Marlborough College, and it was probably at this time that he was made tutor to the son of the poet, Sir Henry Taylor. In 1847 he took his B.A., and belatedly, in 1853, his M.A. During the 1870s, he became H.M. Inspector of Workhouses in East Anglia.

In addition to being a regular reviewer for *The Saturday Review* and *The Literary Gazette*, and occasional contributor to *The Echo* and various other periodicals, Moule published two books and contributed verse and prose to a third. His only novel, *Conington's translation of the Sairs and Epistles*, two Greek volumes, and William Barnes's *the (1862)*, inscribed by the author: "Horace Moule, Esq., with very kind regards."

But all this does not tell us enough. Why, in September, 1873, did he end his life? What was the secret of his influence over others? What did he look like? In answer to that we have the unique photograph printed here, taken when he was about twenty-seven. It gives an inkling of his pre-eminent features—the noble brow and the eloquent eyes. We have proof of these in a note of Hardy's, his copy of *In Memoriam*. Against the lines in which Tennyson speaks of "Hyllan's 'ethereal eyes', banded like the 'bar of Michael Angelo' (invaluable of the artistic temperament)". The appendix, provided as a guide to the reader, is incomprehensible, and suggests that the reader of the book should turn to the index for knowledge of the living members of his family. Living members of his family tell us little since they are too close to the subject. It is all the value of *Chebika*, however, that villages like Chebika are not a plan of ancient Rome with lines of progress, by spontaneous and unrelatable development must not be taken as a whole, this is an extremely badly presented piece of work.

As for his influence on others, there can be no doubt that Hardy, in his copy of *In Memoriam*, speaks of "Hyllan's 'ethereal eyes', banded like the 'bar of Michael Angelo' (invaluable of the artistic temperament)". The appendix, provided as a guide to the reader, is incomprehensible, and suggests that the reader of the book should turn to the index for knowledge of the living members of his family. Living members of his family tell us little since they are too close to the subject. It is all the value of *Chebika*, however, that villages like Chebika are not a plan of ancient Rome with lines of progress, by spontaneous and unrelatable development must not be taken as a whole, this is an extremely badly presented piece of work.

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## Thomas Hardy and Horace Moule

## VINDICATION OF A SUICIDE

BY EVELYN HARDY



Horace Moule, aged about 27.

For too seriously when his first novel was published; how after dining and spending the night in town they set off on that last memorable June visit to Cambridge, and how Moule, faithful and affectionate to the end, saw Hardy off on a long return journey to Cornwall. If proof of what Hardy thought of Moule's mind is needed, we have only to remember his tribute of seven short words: "a scholar and critic of perfect taste"; or of how he felt towards him, the phrase that cuts like a knife: "His last smile."

There are also the extant letters from Horace to Hardy—only nine of them, some merely notes of a line or two, but more carefully kept to Hardy than any other of the thousands he received and preserved. They alone, carefully dated in pencil, have been found in a home-made wrapper of white paper, sealed and inscribed in ink. Clearly their value lies in their emotional, rather than their literary, content for Hardy. Covering the years 1861-1873, they tell us briefly what Moule was reading and advised Hardy to read—Kinglake's *Invasion of the Crimea* or Goldwin Smith on *American Slavery*; what he was lecturing on, what writing and what reviewing. When Hardy appealed to him on literary style and the use of the subjunctive, Horace readily advises him: "You must in the end write your own style." He recommends an eye specialist to the young poet-architect, burning the midnight oil with too much reading and writing in his London lodgings and bending over a draughtsman's board too sedulously by day.

But there is a lighter note, confirming that the two friends had together heard Patti and the incomparable Hungarian singer Tietgens, and that they dined occasionally at the New Museum in Covent Garden, such

Dickens and Thackeray, noted for its Turkish baths. In the final letter, written four months before his death, Horace advises Hardy on how to address the aristocracy in writing about them. (Hardy took his advice and altered the title of *Lord Luxellian* in a second edition of *A Pair of Blue Eyes* which Moule reviewed.) In a hurried postscript the latter writes: "You understand the woman infinitely better than the lady—and how gloriously you have idealized here and there." This was a pointer, not patronizing criticism. Moule's comment remains true to this day.

But it is to Hardy's poems, as always, that we look for the deepest revelations. Four of these are written with Horace in mind. The earliest, "A Confession to a Friend in 'Trouble'", written when Hardy was twenty-six but not published until he was fifty-eight, clearly shows the intimate bond between the two men, and reveals that the older turned to

It will be seen that far from being attracted to Hardy's cousin, Horace was deeply committed elsewhere. Shortly before his death, Sir Sydney Cockerell, Hardy's friend and one of his literary executors, told me in person that Hardy had revealed to him that Horace had been engaged

the younger to dispel bouts of depression. "The Five Students" looks back on youthful days when four of the five are gone, leaving Hardy alone. The "dark He" of this urgent poem was Horace. "Before my Friend Arrived" is deceptively simple, recording Hardy's reflected emotion on waiting for Horace's body to be brought from Cambridge to Fordington St. George for burial. The fourth "Standing by the Mantelpiece", is the most cryptic of all, and purposely so.

In May, 1918, the Rev. Dr. A. C. Moule begged Hardy from Trumpington Rectory to set down his memories of Horace who died "in the year that I was born: I would not venture to trouble you, but that I think very few ever knew him as you did, and probably none except yourself survive." (My italics.) The plea was in vain. Hardy sat down to write but "he found that he could not". Since his memory remained remarkably clear until the end of his life his inability would seem to spring from his marked reluctance to reveal his inmost feelings, in speech or prose. It is possible that his heart was still tender with regard to this early friend to whom he had been so deeply attached and to whom he owed so much; or else he had repressed his memories so deeply that he could not, like a skin-diver, recover the treasure.

Why revive Moule's memory now? The answer is to remove an unworthy stain on his character that appeared some time ago in a book which an American reviewer summed up in two words: "Hardly Hardy!"—*Providence and Mr. Hardy*, by Lois Deacon and Terry Coleman. In this it was suggested that Horace Moule "became somehow involved" in a triangular relationship with Hardy and his young cousin Tryphena, and that this hypothetical association "roused a certain jealousy in Hardy". Secondly, in the Moule letters made use of there were errors, excisions and omissions. Thirdly, the most intricate poem of Hardy's relating to Moule was wildly misinterpreted, and, lastly, the "circumstances" causing Moule's "extreme depression" before he ended his life, mentioned by Horace's brother Charles at the inquest, were not investigated. It seems fitting to vindicate Horace, to explain Hardy's cryptic poem, and to print for the first time what has hitherto remained secret out of respect for the living and the dead—the cause for Moule's suicide.

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to an "un-named lady of title". Highly strung, subject to periods of depression and greatly overworked, he dined with his fiancée, took too much wine at table, considered that he had publicly disgraced her and later ended his life. Moule's conscience was as tender as his musical ear was delicate, but that one of a family marked for its devout beliefs and practice should have "closed his term" thus indicates the stress, the depth of his conflict and suffering. Neither Hardy nor Sir Sydney is likely to have falsified information in this tragic matter. Thus, although the evidence comes at third hand, it is valid.

In "Standing by the Mantelpiece", published after Hardy's death, the writer penetrates his dead friend's mind in retrospect. (We do not know when the poem was written.) He envisages Moule addressing his fiancée after his decision to end his life. In the first stanza the country superstition that standing candle-wax betokens a shroud, and that if touched by the beholder he "claims its drape", is used. The second clearly refers to Moule's intended marriage. June being the month for weddings in several Hardy poems; thus a double wintry darkness closes round the "claimant" of death instead of radiance. In the third stanza, "embitterment", possibly a quarrel is mentioned. The fourth implies that Moule had been frank with his fiancée about his failings and that she had accepted them as her love for him grew. In the fifth and sixth stanzas, it is clear that some irrevocable words were spoken by the woman, probably the breaking of their engagement.

Closes around, and my last movements loom.

The speaker, Horace, does not defend himself. Like Hardy in the final lyric of *Winter Words*, he says "no more".

With his highly intuitive nature, and his closeness to Horace when they were young, he alone could interpret aright that tragic decision and departure, better probably than the woman Horace loved, who remains a nameless shadow.



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Notes

1. *Religious Tract Society*, London, 1913. He sent Hardy a copy.
2. *The London Mercury*, October, 1922.

I am indebted to the late Dr. H. P. Moule and E. C. H. Moule for additional information and the rare photograph by Pouncy of Dorchester.

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## Music

## INSTRUMENTAL INTRODUCTIONS AND INVENTORIES

ROGER BRAGARD and FERDINAND J. DE HEN: *Musical Instruments in Art and History*. Translated by Bill Hopkins. 281 pp. 119 colour plates. Barrie and Rockliff, Chichester. £6.95. RENE CLEMENCIC: *Old Musical Instruments*. Translated by David Herreghe. 120 pp. Weldenfeld and Nicolson. 30s. SIDNEY NEWMAN and PETER WILSON (Editors): *The Russell Collection and other Early Keyboard Instruments in Saint Cecilia's Hall Edinburgh*. 76 pp. Edinburgh University Press. 15s.

Victoria and Albert Museum: *Catalogue of Musical Instruments*. Vol. 1. RAYMOND RUSSELL: *Keyboard Instruments*. 94 pp. 47 plates. £2. Vol. 2. ANTHONY BAINES: *Non-Keyboard Instruments*. 121 pp. 138 plates. £2.10s. Victoria and Albert Museum: *Musical Instruments as Works of Art*. 68 plates. £2.12s. 6d. H.M.S.O.

Behind the obvious visual pleasures of this agreeable handful of picture books there lies a story of our changing attitude towards early musical instruments: our interest in them is no longer only historical but also practical. We now bring them out of their glass cases to make music on them (or on carefully copied reproductions of them) or their working principles. Nevertheless, our glass case specimens are of inestimable value, since we need publicly accessible collections on which to base our knowledge.

These books are themselves a tribute to that growing knowledge. Unfortunately, the longest and most pretentious of them is also the least satisfactory. Professor Bragard is highly regarded as curator of the outstanding Musée Instrumental de Bruxelles, but with his collaborator, Dr. de Hen, he has written a text on another level of competence, and *Musical Instruments in Art and History* carries many marks of amateur workmanship. Perhaps an organographer should not be expected to be an accurate historian of "geographical, social and musical factors", as the dust-cover claims—but then, should he try?

It is wrong history that Monteverdi's *Orfeo* was "the first opera to use an orchestra", or that "it was necessary to return to monody such as it had been known to the ancient Greeks"; or that Monteverdi was the first to use the trombone "in an orchestral score"—that is, *Orfeo* of 1607—and "was to use it again three years later in a Sonata da

chiesa"—Monteverdi, who is not known to have written any church sonatas (but this seems to be merely a muddle for the "Sonata [sic] sopra Sancta Maria" for soprano, two cornetts, three trombones, two violins and cello in the *Vespers* of 1610); or that "it was in 1706 that [the drum] first appeared in music for the theatre"; or that the "starting-point" of the classical orchestra from 1750 to 1830 was the string quartet; or that the romantic orchestra "was enlarged" to include trombones and double basses. It is, however, wrong organography that "the trumpet of the sixteenth century was very much like that of modern times"—the difference between a long, valveless trumpet using high partials for melody and a short, valved trumpet using low partials could hardly be wider; or that "the orchestra of Monteverdi's *Orfeo* included trumpets of five sizes"—one size (about 7 feet) was used in different registers; or that the classical bassoon is "the base of the oboe family" and "remained pretty well what it had been during the Renaissance period"—when it did not yet exist. The expert will shudder; the layman will be deceived. The only features unreservedly to be praised are the fabulous wealth of pictures in colour (sometimes mislabelled, but of outstanding excellence) and the admirable preface by that real musicologist, Genevieve Thibault, Comtesse de Chambure.

A much less pretentious but much more trustworthy book with very similar intentions, *Old Musical In-*

struments, has been nicely put together by René Clemencic, who has the advantage of being both a practising performer of early music and a practical musicologist. It is a little annoying (and quite unconvincing) to find the pendulum of favour swinging to a point at which "our modern orchestral palette appears poverty-stricken" in comparison with the late Renaissance—but let it pass. The pictures are not all in colour, but they are all good and well described. The text is informative and in the main sound enough, though it does not always present its information with crystal-sharp exactness. The introduction, in fact, is vague and really a little inane; but with that worked out of his system, the author sticks thereafter to his task with commendable judgment and lucidity. The expert will not find much to quarrel with in the book: the layman can have sufficient confidence in it; and altogether it takes a worthy and appropriate place in the "Pleasures and Treasures" series of which it forms a part.

The University of Edinburgh, ever since Tooley, has been a lively place for music, and is a worthy custodian for the greater part of Raymond Russell's highly selective and important collection of keyboard instruments, together with others in its possession. The combined collection is the subject of the present catalogue, *The Russell Collection and other Early Keyboard Instruments in Saint Cecilia's Hall Edinburgh*. This possesses admirable scholarship and exactness. There are excellent pic-

tures, some of them in colour. The whole slim volume has a sureness of touch which comes only from the combination of knowledge and enthusiasm.

Good as this is, the best of the volumes under review are the three publications from Her Majesty's Stationery Office. Under its distinguished present Director, John Pope-Hennessy, the Victoria and Albert Museum has handsomely redeemed its notorious past neglect of its musical instruments. We are rightly reminded that craftsmanship and visual beauty were and remain the primary concern of the V. & A., but no museum could do much better for its instruments than the V. & A. is now doing. It is even possible to press a button and hear the recorded sound of certain specimens—a splendid plan indeed.

The catalogues are written by experts so passionately involved that they read like detective stories and are almost as hard to put down: surely unusual praise for any catalogue. Raymond Russell's preface, Volume One, *Keyboard Instruments*, is long and polemical, but he makes his points with remarkable perception and cogency. The detailed information on each instrument is precise and comprehensive; and every doubtful question about the original condition and subsequent modifications—even ownership when sufficiently distinguished—is eagerly weighed and canvassed. The restoration and researches of others, especially of John Baines, are as ably drawn upon. Because of Russell's untimely death

we find much valuable further discussion headed "Editor's Introduction". There is a worthy appendix of organs, added by Austin Hardy and another on the "Decorative Keyboard Instruments" by a trained sociologist, particularly aware of the problems of developing nations, and of Latin America in particular, and he unites his knowledge of the world he analyses with a genuine understanding of what the Church's mission should be. He is a much more serious radical in the dons of the Slant group, who, at their invocation of the revolutionary mood of the times, are incurably academic interpreters of the times.

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The editors of *From Culture to Revolution* do indeed claim that "the motivation behind this symposium was the belief that an eschatological perspective... has relevance only in so far as it is engaged at each moment of history, with a seriousness and commitment equal to the radical humanists, in the furthering of that social transformation which is a sign of the coming kingdom".

That this excellent intention has been obscured by the uneven emphasis of so many of the papers is inevitably a pity, especially when the participants are evidently wedded to firmly held preconceptions. Canon Houtart's *The Eleventh Hour* provides a valuable corrective—and perhaps he could be invited to take part in a future discussion—because he is concerned precisely with indicating what the "eschatological perspective" should mean, here and now, in offering not merely a future hope but a present understanding of man's condition and of the means that must be available to meet his authentic needs.

## Religion

## FUTURE HOPES

CANON HOUTART: *The Eleventh Hour*. Edited by Mary Anne Chouteau. 192 pp. Burns and Oates. 30s.

FRANK EAGLETON and BRIAN WICKER (Editors): *From Culture to Revolution*. 300 pp. Sheed and Ward. £2.10s.

As the Catholics of the Left so often argue, the Church has spoken too little and too late on the Christian involvement in the revolution. It is hardly surprising that Canon Houtart, a trained sociologist particularly aware of the problems of developing nations, and of Latin America in particular, and he unites his knowledge of the world he analyses with a genuine understanding of what the Church's mission should be. He is a much more serious radical in the dons of the Slant group, who, at their invocation of the revolutionary mood of the times, are incurably academic interpreters of the times.

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Mr. Adrian Cunningham's somewhat patronising historical analysis of Catholicism's relationship to culture (never very clearly defined) in the past hundred years never approaches this question. He exposes the fallacies of a neo-humanism that claimed a universal understanding of man, and is ungenerous in reproaching Jacques Martin with being, in effect, a much older man than himself. (Mr. Cunningham would castigate the carelessness of others with greater conviction if he were to avoid such inaccuracies as misspelling the names of Pierre Baillet and Marc Sangnier—several times; and *raillément* is the correct form of the French word he misuses in speaking of Leo XIII's appeal to the French Catholics in 1892.)

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## CATHEDRA PETRI

G. S. M. WALKER: *The Churchmanship of St. Cyprian*. 105 pp. Lutterworth Press. 15s.

The "Ecumenical Studies in History" series proposes to examine historical events and problems afresh for the sake of Church unity. Dr. Walker (who died before his book was published) took up Hans Küng's appeal to those outside the Roman obedience to consider scriptural and theological arguments for the continuance of a Petrine office in the Church, and hoped by studying St. Cyprian as part of our common heritage to illuminate this acute issue in modern ecumenical discussion.

He begins with a brief account of Cyprian's background and especially of his debt to Tertullian. His fundamental theological concepts are then considered under three heads: the Priority of Peter, the Collegiality of Bishops, the Church and the churches. The distribution of material over the three chapters is not altogether true to their titles, since the first, in which *De Unitate IV* is scrutinized, is much concerned with collegiality, while the second gives much of its space to the position of a bishop in his own diocese, and the third takes up the theory and practice of councils which belongs to collegiality. Since, however, all three chapters are short, the faulty distribution creates no great problem for the reader.

The principal themes are competently discussed. In particular Peter's "firstness" and the transmission of his *cathedra*, the correlation of Cyprian's belief in the corporate responsibility and authority of the episcopate with his insistence upon the independence of each bishop and his direct accountability to God, the complexity of his attitude to Rome, his verdict on schism and the awkward ecumenical consequences—but for St. Augustine's boldness (on which more might have been included)—of his conception of unity.

While acknowledging Cyprian's

great respect for the see of Rome, which was in a permanently important sense *cathedra Petri*, Dr. Walker comes to the familiar conclusion that for him Peter's apostolic authority, in which—though he received it first as a sign and pledge of the unity of the Church—he was equal with the other apostles, was inherited by all lawful bishops as such; each has, by succession, the *cathedra Petri* in his own see, and this is for Cyprian the true continuance of the Petrine office in the Church. The essential ministry is the episcopate. But, says Dr. Walker, Cyprian was not exclusively episcopalian (what does this mean?), since he associated the people with him in all major decisions, and anyhow the bishop whom Cyprian envisages is totally unlike a modern diocesan; he is the pastor of a parish. Would Cyprian recognize himself in this well-worn half-truth? Dr. Walker has to allow that he expected bishops to govern the Church, with a divine right to obedience. A theme which does not get much attention in Cyprian's alleged fathering of Donatism. What did Dr. Walker mean when he said that, for Cyprian, if a man is to be regarded as a bishop, he must first of all be found in Christ?

In general, however, the reader who comes fresh to Cyprian's teaching is given a clear and fair-minded introduction to it, while the final chapter points up the resultant problems for him by showing how variously Cyprian's authority was appealed to in the period of the Reformation. The more advanced student will also benefit from much shrewd comment, but may feel that there is some danger of the book falling between two stools. It is not simply a short statement of Cyprian's doctrine of the Church and ministry; it often embarks on the discussion of detail, giving chapter and verse, citing

divergent opinions and coming to a conclusion. Excellent as this is in intention, it quite often gives the impression that some crucial point has been settled when in fact Dr. Walker has not had the space for thorough treatment.

To take one example, Marcellin, Bishop of Arles, joined the Novatianists. Cyprian does not say exactly what "joined" means, and Dr. Walker does not discuss this. If he recognized Novatian as lawful Bishop of Rome, it is odd that Cyprian did not mention it and that Stephen had to be prodded to come out against him. However that may be, Cyprian thought a successor should be appointed, and, in Dr. Walker's words, instructed Pope Stephen to make the new appointment. The Bishop of Rome had only to write a letter of nomination "by which another may be substituted". But Cyprian's sentence, taken by itself, is ambiguous, contains two major cruces of interpretation, one of them syntactical, and certainly does not say "nominate". It must be worked out linguistically and discussed in the context of the whole letter, in which Stephen's duty is seen within the duty of the whole college of bishops, and in the context of Cyprian's thought elsewhere, including his view of the proper way to appoint a bishop.

Perhaps the most fruitful use of this book, and one fully in line with Dr. Walker's intention and spirit, would be for group study by scholars of different communions. Can we, working together now as friends, register where we are agreed and where we differ in the interpretation of so influential a figure as St. Cyprian? That would be a long stride towards ecumenical assessment of the intrinsic value of his teaching.

## AN ELIZABETHAN REINSTATED

MASAKATA KANAZAWA (Editor): *The Complete Works of Anthony Holborne*. Vol. 1: *Musical for Lute and Bandora*. 225 pp. Harvard University Press. London: University Press. £4.15s.

First in more ways than one, *Musical for Lute and Bandora* begins an ambitious project—the publication of the complete works of the Elizabethan composer, Anthony Holborne—besides inaugurating a series called "Harvard Publications in Music". Harvard is one of the most recent followers of a tradition of music publications sponsored by American colleges and universities, among which may be found such pioneers as Smith, Wellesley, Yale, Penn State, and California. The four general editors, all members of the Harvard music faculty, point out that graduates transcribe a great deal of music before writing term papers and master's theses, only to see the results of their labours relegated to their own library shelves. When this work is of good quality, why can it not spread to the shelves of others, both scholars and musicians? The Harvard series sets out to make an idem into reality.

Although this volume is offered in a kind of flexible binding which is stronger than paperback but less durable than library binding, the quality of the paper is first-rate, and the printing both of letter-

press and music (tablature and staff notation) compels admiration. The accuracy of the transcriptions, as revealed by random sampling, leaves little to be desired. As for the quality of the music, Holborne's best essays in these dances, fantasias, and genre pieces deserve their rightful place in the Elizabethan repertoire, and now that virtuosos on the lute and other plucked-string instruments are increasing in number, it may be expected that Holborne will soon be as familiar a name as Dowland.

The editor's brief introduction discusses the life of the composer, the instruments he used, and the sources of the music. Relevant letters and other documents are quoted in *extenso*, the only notable omission being the certificate of Holborne's marriage to Elizabeth Marten, at St. Margaret's, Westminster, on June 14, 1584 (Burke's *Memorials of St. Margaret's Church, Westminster*, 1914, page 298). Reference is made to William Barley's *A New Booke of Tablure* (1596), in which several of Holborne's bandora pieces are found, but there is no mention of the excel-

lent modern edition of this source by W. W. Newcomb (Penn State Press) which appeared in 1966, presumably when the present volume was in proof stage.

Brief notes on the music are given at the end of the volume, and they are for the most part concise yet helpful. Problems of identity can sometimes reach daunting proportions when one is faced with a title such as "Mr. D. Bood's Galliard", but most of the identifications offered are plausible and convincing. The one exception is No. 13: *Lute Pavan No. 8*, which is entitled "The Countess of Pembroke's Funeral". The editor for some reason preferring the spelling Pembroke. He suggests two possible candidates for this dedication, one of them being Catherine, second wife of Henry Herbert, second Earl of Pembroke. She died in 1575, and the music seems to date from a much later period than this. For it was included in Holborne's *Pavans, Galliards, and Almains* of 1599—a reference which is missing from the list of concordances given for this item. The other Countess of Pembroke suggested by the editor is Ann, second wife of William Herbert, first Earl of Pembroke. Since she died in 1588, this small but sympathetic funeral tribute may possibly be connected with the event. The English authority on Holborne, Mr. Brian Jeffery, has recently put forward the much more likely theory that the music refers to the second Earls' third wife, Mary Sidney, whose influence on the literature and music of her times easily outweighs those of the other countesses. In 1586 she had the great misfortune to lose her father, Sir Henry Sidney, her mother (Lady Mary Sidney), and her famous brother, Sir Philip. It is indeed true that the title of this much-copied composition should be read not as "The Funeral", but in the plural as "The Funerals", which makes a great deal of sense if we accept Dr. Jeffery's suggested date. Another

shortened title as it appears in the *Pavans, Galliards, and Almains*: no mention of the Countess of Pembroke is made in this anthology—only the bare title "The Funerals". The implication is that she would not wish to be reminded of those sad events

thirteen years afterwards, when the composer have wished to commemorate her own death for she outlived him by nearly twenty years. In the notes on the music, details for Nos. 6 and 13, which have been omitted

## PANDORA'S BOX

AARON COPLAND: *The New Music, 1900-1960*. 194 pp. Macmillan. 21s.

*The New Music, 1900-1960* is a revision and enlargement of a book written thirty years ago, and the fact that Mr. Copland's assessment of the state of music then still makes very good sense today is a proof of his discrimination and insight. He has only had to add to each of his earlier essays a note bringing it up to date. He admits that he failed to foresee, in 1940, the enormous influence that the twelve-tone system, already well established but then practised only by the Viennese school, was to have on the younger generation of postwar composers, and adds a new chapter on the subject showing how a desire for something to take the place of the old tonal system, already in disintegration, was the reason for its wide adoption. He points out that this new order, though satisfying to the composer, proved extremely confusing to the listener, who found that, without the anchor of some sort of tonal centre, music seemed to drift aimlessly.

The new edition includes more than its title suggests. We are taken on a conducted tour of the various phases that music has gone through since the classical composers of the eighteenth century were succeeded by nineteenth-century romanticism, and Mr. Copland shows with admirable clarity that music has never been static, and that reaction to the existing order has always, though often

only after a short period of

Mr. Copland is surely the most versatile and articulate music critic of our time, equally at home as composer, conductor, writer and teacher. He has the ability to put music in words that everyone can understand. His style is conversational rather than literary, and he has a knack of finding the right word. Always urbane, tolerant, and generous, he refuses to condemn on the bewildering scale of the new music, and he is not content to regret the loss of the human or spiritual element. He feels that it is our duty early to form a judgement on the new music, and he is not afraid to say, "I am a great admirer of the new music."

in the salutary effects of error-correcting mistakes we find the right word. It is no doubt that a valuable box of new musical possibilities is being opened up by the new music. But it is useless to shut the box and turn our backs on it. Music has always been a forward-looking art, and only when it

## WARTS AND ALL

H. B. BANTON: *The Penguin History of Christianity*. Volume 1: 300 pp. Volume 2: 311 pp. Penguin. 15s. each.

History of the Christian Church is something to be studied for its own sake, for Christians it is also the history of the pilgrimage through the life of the People of God, and those who are not Christians cannot understand western civilization apart from the history of Christianity. The two attractive and densely illustrated volumes of *The Penguin History of Christianity* are a double task, of giving a history in outline, from the time of Christ to the present, and of showing the manifold actions and events of Christianity upon the world and the human mind.

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## BACK FROM BABYLON

PETER R. ACKROYD: *Exile and Restoration*. 286 pp. SCM Press. £2.15s.

The pre-exilic period of Israel's history and religion has long been in the limelight, and despite the general recognition that it was in the exile and post-exilic period that Judaism as we find it at the beginning of our era received its form, the handbooks on the religion of Israel devote lamentably little space to all that followed the exile. For this reason, if for no other, *Exile and Restoration* is welcome. Professor Ackroyd confines himself to the earliest part of this period. For many years he has devoted special attention to it and he has a deserved reputation as our leading specialist here. In this work he recasts his Hulsean Lectures, giving a masterly survey of the period running from the eve of the exile to the end of the sixth century B.C. It is

a period that abounds in problems, and the author shows a fine acquaintance with a vast literature in which they are discussed. He is cautious in judgment, courteous and fair to those with whom he is unable to agree, never dogmatic and always skilful in leading the reader through the intricacies without bewildering him.

After a preliminary chapter he outlines the historical situation in the exile age followed by a brief general look at the varied response it evoked from the Jews. There follow chapters on the individual response to the situation of Jeremiah, the creator of the Deuteronomistic history, the compilers of the Priestly Code, and the prophets Ezekiel and Deuteronomy. Coming to the second part of his study, the restoration after the

exile, he has a preliminary chapter on the historical problem of this period, followed by chapters on Haggai and Proto-Zechariah, with concluding chapters on other aspects of the thought of the period and on the significance of the exile and restoration.

Throughout the volume the thought takes precedence over the history, and Professor Ackroyd seeks with sympathy and understanding to see men in the setting of their contemporary situation, and to avoid the superficial judgments that are so frequently made. The sharp criticism of a caption under an illustration in a volume by E. W. Henton, with which his work opens, should have been accompanied by a recognition of the excellence of that volume in general.

## DISSENTERS

C. G. BOLAM, JEREMY GORING, H. L. SHORT and ROGER THOMAS: *The English Presbyterians*. 297 pp. Allen and Unwin. £2.10s.

This study of a neglected tradition within English Christianity was well worth attempting, and on the whole succeeds in portraying the series of changes which began with Presbyterianism and ended with Unitarianism, a period and a process too often described in such phrases as the "landslide into Unitarianism".

The beginning of the book, centred in the intricacies of Puritan dissent, and the appalling dilemmas forced upon them by the Restoration settlement, brings out admirably the stresses and strains which operate upon any church "under the Cross". The position and influence of Richard Baxter, the problems of the Calvinist inheritance, the divergent views of Donne and Duckings, are admirably brought out and are seen in the context of the problem before we can answer the intriguing and important questions raised in this worthy and rather dull volume.

"The Presbyterians went into Arianism with the Bible in their hands"—this is less clearly or perceptively described, perhaps because too introvertedly discussed.

We can see how Calvinism might breed rationalism, and what is written about Baxter and Locke in this volume carries the discussion further—but we need also to see the Cambridge Platonists, the Deists, the Latitudinarians within the same discussion. For, as the new method and disciplines of the Nonconformist Academies witness, the children of Hagar have always had certain dark perquisities from their wilderness existence, have been more exposed to the hot dry winds outside the tents of Israel. We need more monographs and more attention to this problem before we can answer the intriguing and important questions raised in this worthy and rather dull volume.

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